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FAMOUS MONSTERS®

#185

JULY 1982 $2.00

WPS 37928

STAR TREK: THE WRATH OF KHAN!

SEE PAGE 30

ALSO IN THIS ISSUE:

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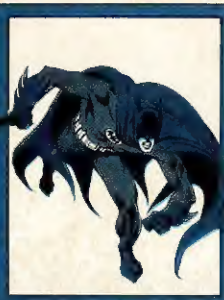

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SPEAKING OF MONSTERS

FROM SHAMPOO

TO REAL BOO!

NO, it's not Bobbie Bresee after she washed her hair in an electric eel aquarium, it's a Mexi-maiden portraying the female role in SANTO VS. THE DAUGHTER OF FRANKENSTEIN. We predict you'll be as ax-static a groom on a horrormoon when you say "I do!" to this issue because it's gempacked with just what you've been wedding for: the preview of the fast-paced futuristic thriller, BLADERUNNER...STAR TREK: THE WRATH OF KHAN...THE THING...POLTERGEIST...review on the blade-stunner, CONAN THE BARBARIAN...E.T. EXTRATERRESTRIAL...MUTANT...a News Feature that's Out of This World...Rare Treats...and Other Gnarly Features to gnaw on.

FORREST J ACKERMAN

THIS ISSUE DEDICATED TO

PETER MOSEN

Peter came out from the Beast Coast to the West Ghost and visited Ye Ed in his imagi-movie museum where he made him a gift of a marvelous homemade Miss Piggy puppet. Pete is seen above in one of his many Rent-An-Alien costumes.

MISSIVE OF THE MONTH

Well, #182 is another fine issue (and I ought to know, since I became an **FM** fan with #11!). I am pleased that your policy appears to be one of "equal time" for the older horror, fantasy & science fiction films. I am a lifelong fan of imaginative movies and can only be overjoyed at the renaissance in this area over the past few years. However, it is a shame that so many younger fans seem to think that the science fiction film genre began with STAR WARS or horror films with THE EXORCIST. The "new ground" your publication broke so many years ago is now planted with scores of imagi-movie periodicals, so many of which virtually ignore marvelous films made in the first half of this century. Thanks to you, younger fans can now be turned on to many of these wonderful & entertaining films.

Not long ago I prevailed upon a couple of young friends of mine to watch a cable TV showing of FORBIDDEN PLANET and was delighted to see the enthusiasm with which it was received. (Suffice it to say, one of these young men has now begun accumulating a collection of **FM** which rivals my own!)

An overview of #182:

"New Years"—a treasure trove of upcoming goodies to keep an eye peeled for! How sad that so many of these will probably never see the light of day or else will be funnelled by distributors into a few drive-ins and largely forgotten (as seems to be the fate here in Houston with many imaginative films). Last year I heard Ray Harryhausen at a local convention speak with great bitterness about the many distribution problems he had encountered with his films. One can only hope that film distributors will begin to realize that there is a dedicated core of fans for these films and will quit relegating them to the backwater.

WANTED! More Readers Like

MICHAEL BEVIL

"Misery of the Wax Museum"—a real yawner. Would have been much better handled as a foto feature on the museum itself.

"Caroline Munro" & "Death's Domain"—both fine, fact-filled features, filled with many points of interest for the serious filmonster fan.

"Atomic Atrocities"—long overdue! The proliferation of these films in the early years of the Atomic Age is an interesting sociological comment, when "things men were meant to leave alone" took on a new, terrifying real significance.

"Satan's Slaves" was much too brief and incomplete to be anything but disappointing, and deserves a more thorough treatment. As it stands, it seems to have been written to fill in a few extra pages.

"Clash of the Titans"—I have been a Harryhausen fan since I was 6 years old and sat enthralled by THE 7th VOYAGE OF SINBAD. I must reluctantly admit I found CLASH OF THE TITANS to be his most disappointing film since FIRST MEN IN THE MOON. It was highly derivative, rehashing a lot of his earlier work. The principals gave dreadfully wooden performances, while the famous performers who appeared in "red herring" roles chewed up the scenery as tho their lives depended on it, a shameful hodgepodge of overacting. I have no intention of entering the pointless clamor, so popular these days, of whether or not Harryhausen's work falls short by comparison to the new computer-based animation. I must admit, however, that DRAGONSLAYER was the outstanding fantasy effects movie of last year, well-written, well-acted and showing an unbelievable excellence in its technical effects.

On the current controversey, so much in evidence in your letters column, on the pros & cons of graphic violence in horror films—I feel it has its place and at times can be a vital & effective filmatic technique. But like any other technique, it can be overdone or thrown in gratuitously with no regard for the overall "feel" of a film—then it becomes annoying & pointless and the film becomes merely a makeup artists' scrapbook. In THE OMEN it was used brilliantly; in PSYCHO it was raised to an art form; in FRIDAY THE 13th it appears to serve no purpose other than to detract from a foolish concept & idiotic script.

I would be very pleased if I could hear from members of any serious & active organizations concerned with fantasy, horror & sci-fi films. I am interested in joining such a group and working with it.

Looking forward eagerly to your next issue.

FRANCIS WILLIAMS
6322 Leader
Houston, TX 77074

WANTED! More Readers Like

SYBIL DANNING

FEATURES OF THE NIGHT

First off I would like to commend you on your excellent artwork on the cover of January's issue! I hope that this is a sign of what's to come on the covers of future issues! Now I would like to discuss with you & your readers an issue that is very prevalent today. In most recent years there has been great difficulty for moviegoers to distinguish between horror & gore. (Even the writers of **FM** have frequently fallen into this trap.) It seems as if there is a fine line between the two—there isn't. Most movies today use gore aimlessly, with no purpose. There is nothing terrifying in this because the mystery, suspense & use of imagination is gone. With a few exceptions such as AN AMERICAN WEREWOLF IN LONDON & HALLOWEEN these recent films lack skill, the skill that was used in the old classics with the great monster legends. It is very important that we remember them and the pioneering & craftsmanship found in them. This magazine has played a major role in keeping alive these great creatures of the night and I take my hat off to you!

MARSHALL WEISS
Philadelphia, PA

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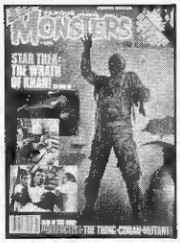

OUR COVER: AT TOP RIGHT IS HARRISON FORD, WHO TRADES HIS BULLWHIP FOR A BLAUX IN ..."BLADERUNNER"! THEN BOARD THE ENTERPRISE FOR THE EXCITING "STAR TREK" SEQUEL: "THE WRATH OF KHAN"! AND WRAPPING UP OUR COVER IS THE MUMMY...HONORING THE 50TH ANNIVERSARY OF THE DAY KARLOFF WENT FROM RAGS TO RICHES!

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JULY 1982

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FUTURE FRIGHT FLICKS

sci-fi films too

Dr. Jekyll would have gone into Hyding if he'd ever looked in the mirror and seen an apparition like this reflected. No reflection on previous Hydes but Paul Clemens out-ghastlied them all as THE BEAST WITHIN.

POLTERGEIST is a very upsetting picture.

First the furniture is upset: chairs stacked up by an invisible force and set on the dining-room table.

Then a whole room going crazy with spontaneous activity.

Then a whole house going wild with a malevolent spirit berserk.

And at last—

But first:

You see, the problem is that some contractors build right over an old graveyard. And the spirits of the dead resent the living covering up their gravestones & coffins. So finally:

The whole neighborhood blows in a scare-raising finale with corpses & skeletons bursting thru the floorboards and turning the block into shock theater.

The climax promises to be wild enough to leave a poltergeist aghast.

And at last we know the official name of Steven Spielberg's fantastic film to follow POLTERGEIST: It's not BOYS LIFE or WATCH THE SKIES or NIGHT SKIES or E. T. & ME but—E. T. THE EXTRATERRESTRIAL.

$8,000,000!

8 Big Ones.

Megabucks.

That's how much is being spent on George Romero's CREEPSHOW, an "anthology" horor picture based on several new short stories by America's Number ONE beastselling horror writer, Stephen King.

Director George Romero has suggested that, after CREEPSHOW is completed and in the can (not "canned," as so many pictures are today!), he'll return to low-budget shockers (which likely will include the much-anticipated DAY OF THE DEAD—previously called "LUNCH") . . . but then it'll be back to the BIG bucks when Romero

David Warner stars as a villainous warrior in an electronic world where computer programs live as the alter-egos of their programmers in TRON, from Walt Disney Productions. The film sets a new standard for the use of computer-generated imagery on a motion picture screen.

helms THE STAND, based on King's immense novel of the same name.

The proposed STAND budget stands at about $17,000,000! (At that price, it probably won't "stand" much longer; it'll "tip over"—into the $18-20 million range!)

creeping about

Getting back to CREEPSHOW, George & Stephen opted to film their Amicus-style anthology pic like a "live-action E.C. horror comic book" (shades of Amicus' TALES FROM THE CRYPT & THE VAULT OF HORROR?).

CREEPSHOW's producer Richard Rubinstein says the film was lensed mostly in the Pittsburgh area—a favorite location of Romero's. Name actors like Hal (WILD IN THE STREETS) Holbrook, Adrienne (THE FOG) Barbeau (wife of demonic director John Carpenter, now busily at work on his remake of THE THING—or, more precisely, a new version of the incredible novella, *Who Goes There?*), E.G. Marshall & others populate CREEPSHOW's creepy cast. (In fact, it seems the only "natural" missing from the ghastly cast is Uncle Creepy himself!)

Rubinstein claims that using some name actors will make the picture "more marketable for television"—not to mention theaters!

Writer Stephen King will also be featured in CREEPSHOW! (Maybe as the head creep..?)

things that go creep in the night!

The individual tales "illustrated" in CREEPSHOW are bridged with "ads between the sto-

Gloriana, it's "Doriana" Gray! Make way, make way!

GREAT WHITE has a bad night that put his teeth on edge.

ries" (!), plus a prolog & epilog (as well as some dialog, we presume).

Stephen King remained on-set, ready for continual re-writes of key scenes in the script, sometimes called for by director Romero's somewhat eccentric style. Not only individual scream scenes but die-alog needed to be rewritten too. At the same time, Romero & crew were also shooting additional footage for a TVersion. Altho producer Rubenstein maintains that CREEPSHOW is *not* a so-called "splatter movie", nevertheless it is "scary, and we have makeup effects by Tom Savini." Savini is known to horror film fans for his amazingly realistic & stomach-churning effects in films like DAWN OF THE DEAD, MANIAC (the recent one with Caroline Munro which was *so* extreme in its tastelessness it was actually panned by nearly 100% of *horror* film fans!), and THE BURNING (altho in that picture Savini's effects were cut drastically so the film could garner an R-rating rather than an X).

It's total terror when you are stranded on a raft during an attack by a 30-foot Great White Shark.

the great savini

Yet, even with Tom Savini called in for "scary effects" in CREEPSHOW, the producer maintains the film will contain "no gore." Why, then, is a TVersion being simultaneously shot? "Well," Rubenstein drawls, "to substitute for some rough language...and some violence."

As soon as George Romero & his 4 editors finish the cutting of the creepy footage, he & Rubinstein plan on experimenting with a subject that will lend itself to United Artists' "new twin-70MM 3-D system"—a 3-D process that's supposed to outdo all the other dimensional film processes.

3-d zombies in 3d zombie film?

Richard Rubinstein is quick to add, "the proposed 3-D project won't necessarily be the 3rd Zombie film of George's," which will conclude Romero's "living-dead" trilogy of terror. What Rubenstein *will* admit is this: "DAY OF THE DEAD is in what's called 'treatment' form right now. It won't *need* 3-D but that doesn't preclude our using the process once we get to DAY's actual scripting stages!"

While we await Romero's concluding chapter in the zombie trilogy, we can at least relax, knowing for the time being that, with the teaming up of Stephen King & George Romero for CREEPSHOW, we should all be in for Kingsize kreeps!

targets with karloff

Prior to Boris Karloff's death in 1969 (see **FM** 56 for our memorial issue) one of his final motion pictures was one of truly great quality. Its title: TARGETS! Karloff played "an aging horror movie star"—in essence, he was playing himself —whose timely publicity appearance at a Drive-In theater showing his "final" horror film manages to dissuade a sniper hidden *inside* the immense Drive-In screen from killing off any more unsuspecting theater patrons. It was a fine film (and would have befitted The King had it been—truly—his last horror pic...but it wasn't), and now we have—

targets--without karloff

Similar in theme to Karloff's TARGETS, DRIVE-IN MASSACRE also plays on the fears of Drive-In patrons when the film's psychotic killer starts doing nasty things to paying customers, chopping off one poor fellow's arm as he reaches out of his car window to adjust the Drive-In's speaker box!

—And that's just for starters.

Meanwhile, police interrogate another suspect, whose only real crime is spying on the Drive-In's darkened cars in the back rows.

Newton Naushaus as the Drive-In theater's owner is pretty upset about being told there's a mad slasher on his grounds, doing his best to "upset" the paying customers!

Involved in a love triangle, Alex Curtis (Doug McClure) meets his demise at the hands of his best friend, Ted Fletcher (Edward Albert), in THE HOUSE WHERE EVIL DWELLS.

a "tingling" idea

When the Vincent Price thriller of 1958, THE TINGLER, played in theaters across the country, producer William Castle inserted a scene where the creature got loose in a darkened theater! Terror was rampant as Price overrode the theater's sound system to announce that the "Tingler" was *inside* the theater! Similarly, in DRIVE-IN MASSACRE, the Drive-In's feature's soundtrack is deleted for a few moments so an announcement can be made that a psychotic killer is *cutting* loose along the theater's grounds!

The "bible" of the movie industry, *Variety*, has called this idea "a special delight of Drive-In pictures." It's certainly an effective (if not entirely original) ploy of the screamplay. For mAXEmum effect, see DRIVE-IN MASSACRE at a Drive-In!

4 on the Floor!

And we don't mean fearshifts (er, gearshifts)!

We're talking about those 4 palpitating patrons who can't stand the tidbit(e)s of terrorific terror of:

EVILSPEAK!

Enraged at being caged, the ebon leopard desires to escape—with dire consequences in CAT PEOPLE.

THE BOOGENS!
DAWN OF THE MUMMY!
And DRIVE-IN MASSACRE!

dawn of the dreaded dead

To date there have been over 30 (count 'em) worldwide Mummy Movies...but none so thickly laid with marmalade as Frank Agrama's DAWN OF THE MUMMY!

Filmed on location in Egypt, this mummy flick is sure to open your eyes wide in terror (or close 'em, all the same) as you are witness to horrifying shock after shock!

Not only does the cast have the monstrous mummy to contend with but the creature's "aides" (and they sure aren't "band"-aids!) are into cannabalism—for real! Biting chunk after chunk out of some ghoulish graverobbers, it sounds like something out of George Romero's worst frightmare!

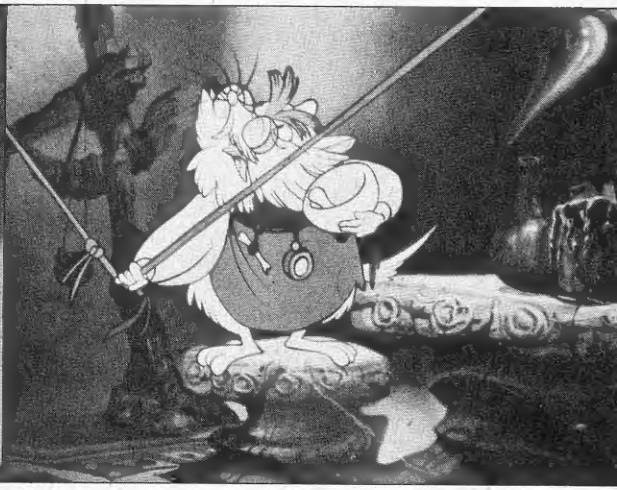
MUMMY is *not* a documentary!) Add to this stomach-ripping (literally) opening the later scenes of cannibalistic orgies and you have what is basically a typical Universal-style 1940s mummy movie with some Hammer color thrown in and some Herschell Gordon Lewis-type BLOOD FEAST blood-letting...basically a 'Gorror" flick, the first of its kind involving a Mummy.

the boogens are back!

Last year THE BOOGENS made the rounds to neighborhood theaters but for some reason (probably because there were *so many* monster pix released in 1980) this modest shocker was overlooked.

THE BOOGENS reminds one of a 1950s monster movie (sort of like an AIPic or an Allied Artists production), except filmed better, acted better, photographed better...in fact, just about everything is done better!

Jeremy the crow tries to comfort sad Mrs. Brisby.(From THE SECRET OF NIMH.)



Mr. Ages mixes medicine in his threshing machine laboratory.

tomb much to bare

The plotline concerns the usual desecrators of an Egyptian tomb—except this "royal personage," entombed at the usual date (around 3000 B.C.), had his whole entourage buried *with* him, and the curse claims that someday all will rise to seek vengeance and generally raise the devil.

Unless DAWN OF THE MUMMY is somewhat toned down by release time, it will see release with a self-imposed X-rating—just like George Romero's DAWN OF THE DEAD and the recent MANIAC. Right at the outset, an inset of slimy, pulsing human organs are shown in closeup as they are removed from the corpse as part of the mummification process. (Actually this is based in truth; but makeup designer Marizio Trani has gone all-out to show us in glory-gory blood color exactly how the process works. The important thing to remember: DAWN OF THE

The monsters themselves, of course, the "Boogens" of the title, are rightly kept in shadow until the film's end (except for a tentacle or two now & again)—in the best tradition of THE MONSTER OF PIEDRAS BLANCAS & other 50s pix.

The Boogens are strange creatures, hiding in the wet, dank darkness of a mine shaft in beautiful Utah countryside. Evidently they've been there for a number of years—ever since a mining accident sealed off the tunnels in a 1912 disaster. It's not long, however, before a current crew of miners blasts open the shafts and the Boogens are unleashed once again!

THE BOOGENS plays on the average individual's fear of the dark; the monsters are almost (but not quite) secondary to the plot. What little you *do* see of the tentacled, froggish monstrosities would have been enough to give even the late HPLovecraft nightmares!

Meet Harry Apeman, President of the Monster (or) Club. (From QUEST FOR FIRE).

a pair 'o sights

HOUSE OF WAX in 3-D was recently rereleased to enthusiastic crowds and hot on its weals—er, heels—is a new monster flick that leaps out of the screen while you jump out of your seat:

PARASITE

Harvey Clarke, one of our Horrorwood scouts, caught a sneak preview of PARASITE and gives us this advance resume of the plot:

The time: Post World War 3.

In the holocausted world a survivor, a technician named Paul, discovers a powerful mutated form of parasite. Zyrex (a sinister World Corporation) wants it. So Zyrex needs Paul.

Paul attempts to flee the octopus-like influence of Zyrex, while within his body a dormant parasite is steadily growing stronger, a potential torpedo that will explode from his insides if he can't eliminate it!

The Black Destroyer

While Paul seeks desperately for a solution to his deadly dilemma, Zyrez dispatches a hit man to hunt him down, a menacing killer who dresses entirely in black and drives a jet-black futuristic rocket-powered car.

The Hunter *literally* has some tricks up his sleeve for strapped to his arm are various laser devices & other instruments of death that automatically spring into the palm of his hand when the need arises. The Hunter employs his Bondish weapons to torture several victims into revealing Paul's whereabouts but not before one recalcitrant foot-dragger loses a hand for keeping his mouth shut.

The Edible Shrinking Cast

Paul is sheltered by a girl he's met. He carries with him in a cannister a specimen of an embryonic parasite, which thieves let loose and ... with the voracious appetite of a starved mongoose the ravenous thingie begins devouring various members of the cast.

Bruce Boxleitner stars as a rebellious video warrior in a computer world controlled by a despotic master program in TRON.

As the cast diminishes the parasite increases in size. And ferocity.

The Invasion of the Bodies (S'natcherly)

The most shocking & gruesome parts of the film, in which the 3-D effects are exceptionally effective, feature the parasite's invasion of humans.

As tho it were happening before your very eyes, one old lady's head is blown apart as the parasite propels itself from within her skull out into the world. Bloody awful!

Will something similar happen to Paul, with that appalling parasite growing inside him?

But before that can happen, The Hunter catches up with Paul.

They fight!

Paul & the Hunter are so busy battering each other that they do not notice a

monstrous
marauding
parasite

...that *slithers* up behind them and opens its huge maw revealing a staggering set of razor-sharp teeth that—

That you will have to see the picture to find out if it's love at first bite or if Paul is bitten.

the big parade

And the monster march of image-movies goes on.

Optioned, announced for filming or in production are such sci-fi pix & fanta-flicks as:

DOCTOR DRACULA.

"Crystal, crystal, in my hand, who's the bravest in the land?" From DARK CRYSTAL.

FRANKENSTEIN'S CREATION.

THE HORROR STAR.

REST IN PEACE and 2 sequels, BLESSED IN HEAVEN & DAMNED IN HELL.

THE SINS OF DORIAN GRAY, with newcomer Belinda Bauer as Dorian, and Anthony "Psycho" Perkins.

TRON, DUNE & STAB.

KRULL, QUEST & LITAN.

GOLEM, VIRUS & AVATAR.

NATIONAL LAMPOON'S CLASS REUNION, with John Chambers in charge of prosthetics, where you'll see a were-poodle and an Exorcist-inspired head that pops up a foot from the body and from whose mouth a 20 foot flame shoots!

OUT OF BODY (sf) ... NIGHT OF HORROR ... SLAYRIDE ... DEATH DORM ... THE OGDEN ENIGMA ... BIRTH OF THE WITCH ... DR. JEKYLL & MISS OSBORNE.

THE HUNGER (modern vampire: David Bowie) ... PSYCHIC MAYA ... CLASS REUNION ... ZOMBIE'S LAKE ... THE SURVIVOR.

I, ROBOT (Isaac Asimov).

XTRO, a sci-fi film.

Aliens from Titan, methane-atmosphered moon of Jupiter, are stranded on Earth in WAVELENGTH.

as we go martian on

THE MYSTERIOUS INVADERS ... THE TRANSPORT ... VISITORS FROM ARKANA ... HAPPY CITY OF SPACE ... SPACE ANGELS ... THE PLANET OF THE CHEAP SPECIAL EFFECTS.

PINOCCHIO 2000. First there was DEATHRACE 2000, then DEATH SPORT 3000, now Roger Corman hopes to star Lee "The Bionic Man" Majors in a $10 million racing thriller of the 21st century, GRAND PRIX 2000.

Barry Longyear's "Enemy Mine". Larry Nivens' "Inconstant Moon". Philip Jose Farmer's "Lord Tyger" & "Image of the Beast". John Wyndham's "Day of the Triffids" (remake). Robert Sheckley's "The 7th Victim" (remake). Remake of THE CREATURE FROM THE BLACK LAGOON.

SUPERMAN III. THE RETURN OF CAPT. INVINCIBLE.

JAWS III & HALLOWEEN III.

Ray Bradbury's QUEST.

Renee Valente's remake of THE DAY THE EARTH STOOD STILL.

TIMESLIP ... ATLANTIS (with Lorne Greene) ... THE MIRRORMAN (3-D) ... BIRDS OF PREY ... MISSION AQUARIUS ... ENDANGERED SPECIES ... 1313 MERRYWOOD AVENUE ... ULTRAMAN—THE HERO FROM SPACE ... Don Glut's TEENAGER MONSTER RUMBLE ... Edgar Allan Poe's THE GOLD BUG ... STAR BRIGHT ... FIRESTARTER ... GHOSTKEEPER...

BRAINSTORM (Natalie Wood's final film.)

MAUSOLEUM ... DEATH DORM ... HUMUNGOUS.

BARBARIAN. DEEP FRY. DELUSION.

VAMPIRELLA ... THE BEASTMASTER ... ALWAYS.

Ursula K. LeGuin's "Vaster Than Empires and More Slow" for TV and a televersion of "Rogue Moon" by Algis Budrys.

AFTERMATH (with Editor Ackerman as the Curator of the Last Museum on Earth after World War 3 has destroyed Civilization).

THE AVATAR.

THE BILLION DOLLAR BEAST.

THE INVASION OF THE SPAGHETTI MONSTERS.

INVADER, sci-fi novel by Albert & David Hill.

MAD MAX 2.

SPACED OUT: A bevy of beautiful aliens from the planet circling the distant star Betelgeuse arrive on Earth and take 4 men prisoners.

John Landis Projects: INTO THE NIGHT, an "odd little movie" about a man who cannot sleep. DICK TRACY, the gadgetry detective. And a remake of A CONNECTICUT YANKEE IN KING ARTHUR'S COURT (time travel pastward).

THE NEXT ONE with Keir (2001) Dullea & Adrienne (every other horror film) Barbeau. A sci-fic pic.

And watch out for ... LIGHTNING!!!

END

BIRTHDAY WITCHES

FM can forward Birthday Wishes for you to GENE BARRY & RALPH BELLAMY. Address either or both c/o Nate L. Daye, [illegible] Glendower Ave., Hollywood, CA 90027.

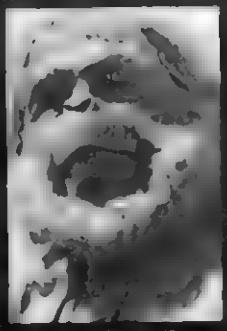
PETER LORRE
June 26
"M"

BASIL RATHBONE
June 13
Queen of Blood

RALPH BELLAMY
June 17
Rosemary's Baby

GENE WILDER
June 11
Young Frankenstein

GENE BARRY
June 4
War of the Worlds



MAURICE EVANS
June 3
Beneath Planet Apes

MALCOLM McDOWELL
June 19
A Clockwork Orange

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a ghost that's not nice--that's a POLTERGEIST

A Horror from Beyond the Grave manifests itself in William Castle's 13 GHOSTS.

A POLTERGEIST is, in the literal translation from German, a noisy (polter) geist (ghost).

In the case of Steven Spielberg's new supernatural thriller, it's a *nosey* ghost. In fact a whole host of them. A neighborhood full.

All full of mischief, malice, mayhem & murderous machinations!

A-HAUNTING WE WILL GO

Before POLTERGEIST there was—

THE HAUNTING

And THE UNINVITED.

And THE HOUSE ON HAUNTED HILL.

All memorable movies with something in common with THE AMITYVILLE HORROR & POLTERGEIST:

Inexplicable, evil, ghostly/ghastly manifestations.

Take THE HAUNTING for example.

To refresh your memory:

It was adapted from the late Shirley Jackson's unnerving novel "The Haunting of Hill House". Dealing with ESP (telepathy), the story contained no clutching hands (a la "The Cat & the Canary"), no shrouded corpses (pick a favorite example of your own, there are so many!). Translating its phantomic fear to the screen, therefore, was a challenge to its director--the great Robert Wise, of THE DAY THE EARTH STOOD STILL fame. And how did he rise to the challenge? "For the most part by picturing *fear* in its most elementary form: the unknown terror of *sheer suggestion.*"

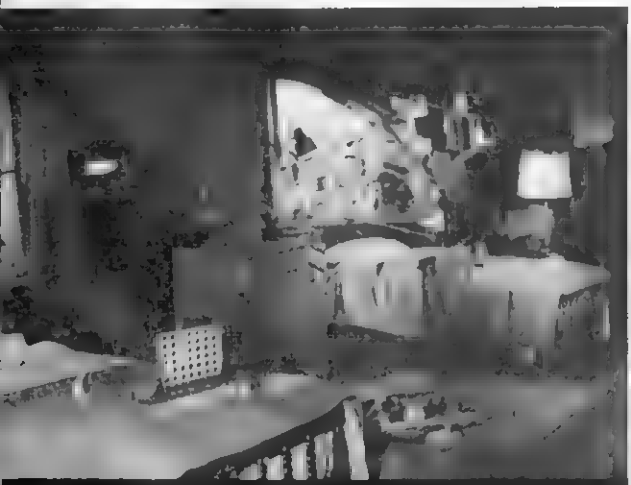
"THE HOUSE THAT WAS BORN BAD"

THE HAUNTING'S action begins in Hill House, a New England mansion where 3 persons have already died under mysterious circumstances. Legend has it that the mansion was

Look closely to the right of the possessed face of the familiar victim in THE EXORCIST and you'll see a ghostly manifestation of evil that might be a materialization of a POLTERGEIST

The POLTERGEIST often manifests itself around young children. Could this be the visualization of one (left) observing a newborn babe and plotting malicious mischief? (From ONE GLORIOUS DAY, 1922.)

Douglas Fairbanks Jr. is terrified by a ghostly manifestation offscreen in GHOST STORY.



When the evil entity strikes in THE AMITYVILLE HORROR, a bedroom looks like a psycho-clone hit it!

plagued with evil from the time the first plank was laid.

It attracts the curiosity of a psychic investigator, who handpicks a team to aid him in unraveling the mystery of the manse:

Theo (Claire Bloom), who manifests uncanny abilities in *esp*...

Eleanor (Julie Harris), who has a childhood history of supernatural experiences...

And Luke Sannerson (Russ Tamblyn), the necessary compleat skeptic for balance.

HAUNTS UPON A TIME

The Haunting begins quietly--nothing more than an icy caress across Eleanor's startled cheek, a creepy chuckling from...nowhere.

[In POLTERGEIST the ghostly manifestations begin...noisily. Kitchen utensils flung about. Chairs suddenly stacked behind a person's back.]

Then, inexplicably, Eleanor's name is spelled out in the dust in a long disused corridor by--what?--a long dead entity?

[The entities in POLTERGEIST are outraged souls of the restless dead buried in unquiet graves that have been desecrated by ruthless condominium builders.]

Eleanor's face materializes in an antique sculpture and still she fails to understand the psychic meaning.

DEMONICLIMAX!

Grace Markway, wife of the investigating professor, arrives on the scene, a materialistic, down-to-earth woman who urges her husband to abandon these "foolish experiments". To demonstrate the strength of her own skepticism she volunteers to spend the night in the nursery which previously has been proven to be the most dangerous psychic spot in the house.

That midnight, roaring raging waves of hate lash thru the house and finally Eleanor is forced to face the awful truth:

Hill House is a Hell House, a writhing hissing, hostile domicile that would make Poe's Usher look like Sunnybrook Farm!

The diaboliclimax of POLTERGEIST tops it.

Perhaps only the climax of EXORCIST II (THE HERETIC) has previously approached it.

In the horror classic I ACCUSE! the dead of World War I rose from their graves and revolted against the living.

In the conclusion of POLTERGEIST, the spiteful spirits of a whole cemetery full of corpses & skeletons rise against the living in an earthquake of block-shaking proportions!

It's like an isolated block of the San Francisco Quake gone supernatural as a graveyard battalion of embattled spirits attack those who have trespassed on their property!

Noisy ghosts! Nasty ghosts!

Nightmare ghosts!

What further spiel do you need?

It's Spielberg portraying Deadly Spirits Exacting Vengeance!

END

DEATH TAKES NO HOLIDAY

14 in 4 weeks

JANUARY was a cold month for 14 fantastic film personalities as Prince Sirki summoned them to his realm.

Veteran character actor *Hans Conried* died on 5 January 1982 at the age of 64. He starred as Kerry in THE TWONKY (1952), the tale of an entity from the future which inhabits a television set. Also in 1952 he starred as Ben Ali in THE SIREN OF BAGHDAD. In 1953 Conried played the title role of Dr. Terwilliker in the fantasy classic THE 5000 FINGERS OF DR. T. In 1957 he challenged THE MONSTER THAT CHALLENGED THE WORLD as Dr. Rogers. Conried was the voice of the Owl in THE MAGIC FOUNTAIN (1961) and also lent his distinctive voice to the animated film "THE PHANTOM TOLLBOOTH (1968), the telefilm of Tolkien's *The Hobbit* (1977) and *Faeries*, a televised animated short, in 1980. Conried starred as Prof. Whalley in Disney's THE SHAGGY D.A. in 1976 and was Dr. Heffel in THE CAT FROM OUTER SPACE (1978). He also was featured as Dr. Barnes in OH, GOD! BOOK II (1980) with George Burns. In the 1981 telefilm *Through the Magic Pyramid* Conried played *Ay*. On television Conried appeared in the *Lost in Space* episode "The Questing Beast" as Sir Sagramore in 1967 and "The Knightly Murders" episode of *Kolchak: The Night Stalker* in 1975. In 1978 he was the voice of the Source in a STAR WARS spoof on the sci-fi comedy series *Quark* entitled "May the Source Be with You." Conried also appeared in 3 episodes of *Fantasy Island* since 1979.

Character comedian *Harvey Lembeck* also died on January 5 at the age of 58. Lembeck played Eric von Zipper, the dull-witted motorcycle gang leader, in the beach party films of the 60's, including PAJAMA PARTY (1964) with Don (X-THE MAN WITH THE X-RAY EYES) Rickles, DR. GOLDFOOT & THE BIKINI MACHINE (1965) with Vincent Price, and THE GHOST IN THE INVISIBLE BIKINI (1966) with Boris Karloff, Basil Rathbone & Quinn (YEAR 2000) O'Hara. Lembeck also starred in Wm. Castle's THE SPIRIT IS WILLING in 1966 as Capt. Pederson and HELLO DOWN THERE in 1969 as the Scoreman. He played a thug in the 1975 telefilm based on the Broadway musical "It's a Bird! It's a Plane! It's a Superman!!!". On television Lembeck starred in episodes of *The Man from U.N.C.L.E.*, *Batman* & *Night Gallery*.

Special effects photographer *Frank W. Van Der Veer* died 7 January 1982 at the age of 68. Van Der Veer was co-recipient of a special Academy Award in 1976 for his visual effects for KING KONG. He also worked on STAR WARS (1977), EXORCIST II: THE HERETIC (1977), THE EMPIRE STRIKES BACK (1980), FLASH GORDON (1980) & CLASH OF THE TITANS (1981).

Gregoire Aslan, the 70-year-old character actor, died on 8 January 1982. Aslan starred in 2 French films, the 1951 horror comedy THE RED INN & LE CHEVALIER DE LA NUIT/THE KNIGHT OF THE NIGHT (1952), a supernatural fantasy. In 1959 Aslan appeared as King Brobdingnag in THE 3 WORLDS OF GULLIVER with Kerwin (THE 7th VOYAGE OF SINBAD) Matthews. He also appeared in the 1964 French-Italian film AIMEZ-VOUS LES FEMMES?/DO YOU LIKE WOMEN?, a horror comedy about cannibalism. In 1973 Aslan appeared as Hakim in THE GOLDEN VOYAGE OF SINBAD with John Philip (BARBARELLA) Law, Caroline (STARCRASH) Munro & Tom (*Dr. Who*) Baker.

Character actress *Reta Shaw* died on 8 January 1982. She was 84. Miss Shaw was featured as Mrs. Brill in MARY POPPINS in 1964. She also appeared in THE GHOST & MR. CHICKEN (1966) with Don Knotts. She played Mrs. Maxwell in 1975 she appeared as Mrs. Grindley in ESCAPE TO WITCH MOUNTAIN with Ray (THE UNINVITED) Milland & Donald (HALLOWEEN) Pleasence. On television Miss Shaw was best known for her performance as housekeeper Martha Grant in *The Ghost & Mrs. Muir* series from 1968-1970 with Hope Lange & Edward (EYE OF THE DEVIL) Mulhare as the ghost of Capt. Gregg. Miss Shaw appeared in the 1962 *Thriller* episode entitled "Till Death Do Us Part" and the 1963 episode of *Twilight Zone* entitled "No Time Like the Past". She also was featured in episodes of *Alfred Hitchcock Presents*, *Lost in Space* & *The Man from U.N.C.L.E.*

"Terrible Dr. Terwilliker"—the late HANS CONRIED—as he cast a hypnotic spell over Mary Healy in THE 5000 FINGERS OF DR. T.

Comedian *Paul Lynde* died on 11 January 1982 at the age of 56. Lynde starred in the Broadway musical "Bye Bye Birdie" as Harry McAffee and repeated that role in the 1963 film version. Lynde was also featured in the 1962 Disney fantasy SON OF FLUBBER as the sportscaster and in THE GLASS BOTTOM BOAT in 1966. On television Lynde was a regular on the *Bewitched* series from 1965-1972. He played Samantha's warlock Uncle Arthur. On *The Munsters* series Lynde played Dr. Dudley from 1964 till 1965.

British actor *Ronald Lewis* died on 12 January 1982 at the age of 54. Lewis was the leading man in 1961's MR. SARDONICUS as Sir Robert Cargrave. Guy Rolfe costarred as Sardonicus, the man with the hideous smile. Also in 1961 Lewis starred in SCREAM OF FEAR as Bob. This film of psychological horror also featured Christopher Lee. The same year Lewis appeared on an episode of television's *One Step Beyond* titled "The Villa".

British director *Robert Lynn* died in January 1982 at the age of 64. Lynn directed the murderous tale of DOCTOR CRIPPEN in 1963 with Donald Pleasence in the lead. He also directed 2 episodes of television's *Space: 1999*--"The Catacombs of the Moon" in 1976 & "The Beta Cloud" in 1977.

French film director *Marcel Camus* died on 12 January 1982 at the age of 64. Camus received the 1959 Academy Award for Best Foreign Film for BLACK ORPHEUS, a modern retelling of the Orpheus myth set in a carnival in Rio.

Paul Harrison, who produced, directed & wrote the 1972 horror film THE HOUSE OF THE 7 CORPSES, starring Faith (THIS ISLAND EARTH) Domergue & John Carradine, died on 16 January 1982 at the age of 66. Harrison also served as writer for the *H.R. Pufn'stuf* television series from 1969 to 1973.

Dr. Frank C. Baxter died at the age of 86 on 18 January 1982. Dr. Baxter served as host for several shows for Bell Telephone which used fantasy characters to help popularize science. The shows included "Homo the Magnificent", "The Strange Case of the Cosmic Rays", "The Unchained Goddess" & "Our Mr. Sun". They were made from 1956-58.

British actress *Penelope Dudley Ward* died on 21 January 1982 at the age of 67. She starred as Isla Crane in THE CASE OF THE FRIGHTENED LADY (1933), Edgar Wallace's tale of horror about a homicidal maniac.

Character actress *Iris Korn* died on 27 January 1982 at the age of 59. Miss Korn appeared with Marc Lawrence in 1974's THE STRANGE EXORCISM OF LYNN HART.

Veteran British character actor *Stanley Holloway* died at the age of 91 on 30 January 1982. Holloway was best known for his performance as Eliza Doolittle's father in MY FAIR LADY. He also appeared as Arthur Pemberton in 1948's PASSPORT TO PIMLICO and as Ramshead in 1949's THE PERFECT WOMAN, the tale of a female robot. In MEET MR. LUCIFER (1953) Holloway played the title role and he was William Blore, the ill-fated private detective, in the 1965 version of Agatha Christie's TEN LITTLE INDIANS. Holloway was the first gravedigger in THE PRIVATE LIFE OF SHERLOCK HOLMES (1970). He was also featured as Poole in the 1973 telefilm *Dr. Jekyll & Mr. Hyde*, a musical version with Kirk (SATURN 3) Douglas in the title role.

--Harris M. Lentz, III

THE THING

QUINCY might wince at the contents of the big Glad Bag that are unceremoniously dumped out on the infirmary slab.

A basket case for sure.

The mutilated corpse of what once was a man. Charred black as charcoal.

The head oddly disfigured, almost acromegalic in size & misshapen appearance.

And its location--! Not, as it naturally should be, on a pair of shoulders; no, lower down, grotesquely situated near the abdomen!

The bottom half of the trunk looks like an inflatable doll that has burst. The feet, the legs, seem to contain them.

And the upper portion of the torso—a mass, a mess, of naked muscles turned to mush.

The carcass is wrapped around with tendon-like appendages, sticking up & out at odd angles. One entwines one of the legs of the corpse.

This is one of the hair-raising sights in the new THING.

another jolt

Blood samples of a number of men suspected of being the alien in human disguise are being tested with an electric current to see how the blood will react—normal or not of this Earth.

The electric wire exonerates one man after another until—A blood sample *screams!*

Howling, it tries to congeal and, like a tapeworm on a hot tin roof, crawl off the plate it puddles.

Simultaneously, the "man" to whom the tainted blood belongs begins to *change!*

His face splits open as tho struck by an invisible ax!

His mouth roars like a cornered carnivore!

He (it) breaks his bonds (all subjects of the experiment have been tied to a couch or chairs) and hurls himself upon the Doctor.

In the small confines of the room the walls reverberate with screeches, howls, crackling, wails as the beastial *thing* goes berserk!

The horrifying sight that greets the disbelieving eyes of the investigators of the mayhem mystery at the far northern Norwegian station.

The Doctor grabs a burning brand, is about to torch the man-thing with it when—

The simulucrum of a human being opens its mouth wide and as *it splits from chin to forehead it leaps forward and entirely engulfs the doctor's head!* It is not difficult to predict that this effect will produce screams of terror from the audience and applause from those who appreciate an incredible technical triumph.

the thrills of chills to come

But that's barely the beginning of the sequence! It develops into unbelievable action that will be indelibly etched in your memory till your dying day! (If you live that long—people are dying every day who never died before. Don't let this happen to you! There's too much good stuff in the next few years ahead.)

We at FM know what happens next but don't want to reveal it to you and spoil the thrill of discovery for you. You might think it's great to be the Editor and know all this stuff in advance but frankly I'd rather go to a show like an ordinary ticket-buyer *without* knowing all the twists & turns of plot and what I'm going to see.

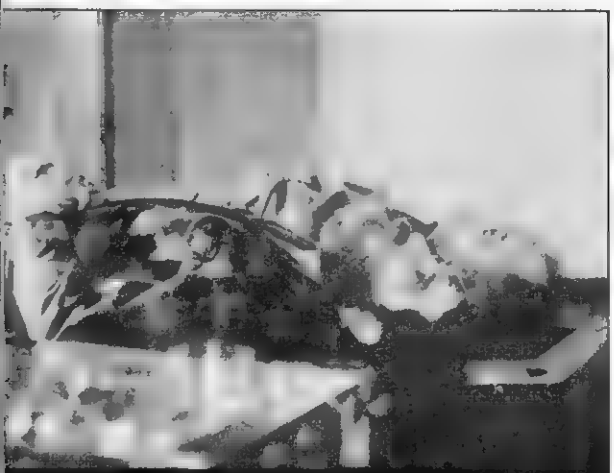
a bit about the "thing" to come

A friend of FM, Harry Hathorne, thumbnails the plot for you. If you want to read the *whole* story as John Campbell originally conceived it,

Things were never like this in the first THING!

The living (and the screaming)...

And the spaceship of alien horror.



...And the dead (and the lucky)

you'll find it in FMs 12 & 13 or repeated in 61 & 62.

* * * * *

The second cinemadaptation of the 1938 story, Carpenter's THE THING, is bringing more aspects of the novella to the screen than was possible in the Howard Hawks/Christian Nybe 1951 version. One of these being the Thing's ability to change into its victims' forms.

Set in the Antarctic at U.S. Outpost *#31,* the peace of a day's routine work is shattered by the arrival of a panting dog, hotly pursued by a low-flying helicopter. The chopper crashes on the ice and the passenger rolls free, shooting wildly at the dog. The station manager, Garry, shoots the survivor in order to save his men & the dog when the pilot begins shooting wildly at *them.*

Finding that the copter was from a Norwegian station, Garry sends 2 of his men to investigate. What they find is not nice: Death & destruction.

Gathering evidence about the massacre, MacReady & Dr. Copper return to the base, where the station's dozen men (down from 32 in the Campbell story) ponder the day's unsettling events.

From what can be pieced together they come to the conclusion the Norwegians *discovered a crashed spaceship in Antartica's ancient ice.*

A spaceship with a *passenger.*

Now mysteriously missing.

alien intruder

Before long the men wake up to the fact that there is a *stranger* among them—a creature from another world now masquerading as a canine.

And the battle is on!

The Thing's unhuman power to alter its physical appearance and become an ersatz of its unwilling host puts it in a class with the Pod People of THE INVASION OF THE BODY SNATCHERS, more dangerous than a ghost.

"How can you fight a thing that might be one —or more—of your buddies?"

the thing vs. the last man

After a series of events of frightening ferocity & extraordinary eerieness 11 men are dead (there are no women at the station) and it's one sole survivor against the Thing from Another World. By film's end the Thing has reverted to its own original monstrous form—or is it a shape it picked up from some other unfortunate creature on some other distant planet?

fight to the finish?

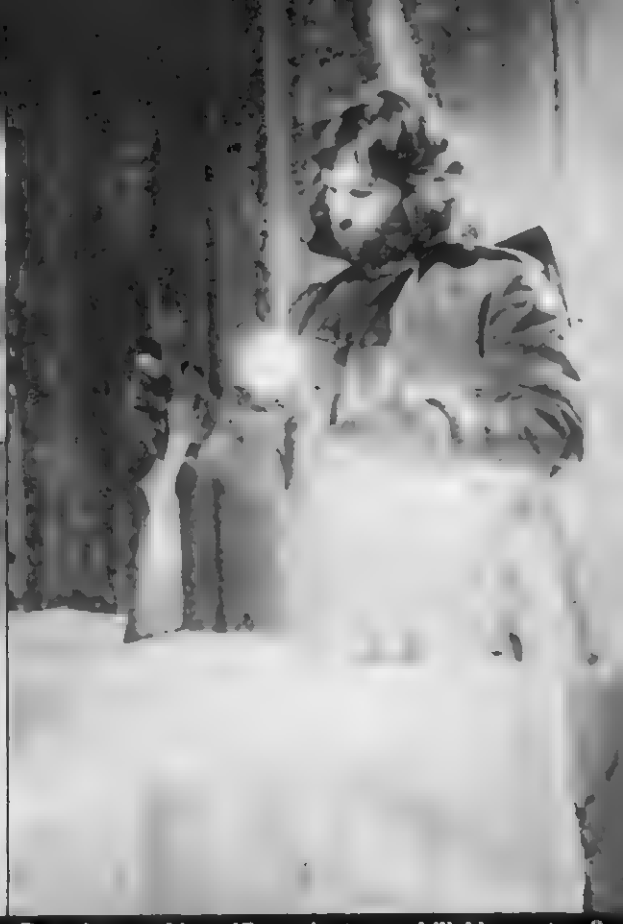
The survivor fights the monstrosity with a

tractor
dynamite
hydrogen gas

...demolishing the station in the process. Incinerating the Thing in a gaseous fireball, he breathes a sigh of relief...he's bested the beast.

Or has he?

The corpse in the snow, laid low by the foe.



But what good is a rifle against an unkillable creature?

In 1983 will we be seeing THE RETURN OF THE THING?

20 million-year-old mummy

In the original story one of the characters says, "Well, you get to sit up with that 20-million-year old mummy. Unwrap it. How the hell can the man tell what they're buying if they can't see it? It may have a different chemistry. I don't know what else it has but I know it has something I don't want. If you can judge by the look on its face—it isn't human so maybe you can't—it was annoyed when it froze. Annoyed, in fact, is just about as close an approximation of the way it felt as crazy, mad, insane hatred. Neither one touches the subject.

"How the hell can those birds tell what they are voting on? They haven't seen those 3 red eyes and the blue hair like crawling worms. Crawling—damn, it's crawling there in the ice right now!

"Nothing Earth ever spawned had the unnaturable sublimation of devastating wrath that thing let loose in its face when it looked around this frozen desolation 20 million years ago. Mad? It was clear thru—searing, blistering mad!

"Hell, I've had bad dreams ever since I looked at those 3 red eyes. Nightmares. Dreaming the thing thawed out and came to life—that it wasn't dead or even wholly unconscious all those 20 million years but just slowed, waiting—waiting. You'll dream too while that damned thing that Earth wouldn't own is dripping, dripping in the Cosmos House tonight."

And later:

"3 mad, hate-filled eyes blazed up with a living fire, bright as fresh-spilled blood, from a face ringed with a writhing, loathsome nest of worms, blue, mobile worms that crawled where hair should grow..."

END

LOST
ONE E.T.

About 4 feet tall.
3 red eyes.
Skull: split, oozing green slime like a gangrenous caterpiller.
May be recognized by wild, weird howling.
May answer to name of Tom, Dick or Harry.
If found, *don't* return.
Million Dollar Reward for getting rid of *it*.

BLADERUNNER

40 years futureward

A METROPOLIS with menace.
That's the premise of the picture.
A world in which Deckard (Harrison Ford) must do or die.
Perhaps both.

* * * * * * * *

The story has hardly begun before we have shock #1. A laser is used--lethally.

Then we're off in a *spinner* for an aerial view of the Grave New World of 2020, a vision of super-scrapers towering to dizzying heights.

The immediate problem:

Replicants.

What, in an earlier stage of their development, were called androids. You remember the humanoids of WESTWORLD & FUTUREWORLD? Well, the replicants have been so refined by science that they're *almost* human. They've become a menace to humanity. The human race is in danger of being replaced by replicants. Then-will androids dream of electric sheep? (The question asked by the late Philip K. Dick in the title of his novel which has been transferred to the screen as BLADERUNNER.)

A BADDY NAMED BATTY

The replicant that can't be permitted to pursue his antihuman ways is named Roy Batty. You'll love the dramatic way he demonstrates to an ancient Chinese named Chew in his subzero laboratory that he is not a human.

You might say "the eyes have it"--but that would be giving away too much. Wait till you see it with your own eyes!

Suffice it to say that Batty--a Nexus 6 Combat Model Replicant--forces the terrified Asian to reveal him the name of the individual who can inform him of the details of his creation.

WHY NOT ESPERANTO?

In one sequence they do like they did in A CLOCKWORK ORANGE, in QUEST FOR FIRE: speak a language created for the purposes of the picture.

It's called Kangaroo.

It's a combination of Chinese, Japanese, French & Tagalog.

SHADES OF "LOST ARK"

You remember in RAIDERS OF THE LOST ARK where Indy is frightened to death in the snake pit? (But interviews with Harrison revealed that he was really *acting* because in reality he isn't afraid of snakes at all!) Well, in one sequence in BLADERUNNER he has another close encounter with snakes.

You see, there's this Egyptian...and a tank full of writhing reptiles...and one is fished out and dropped into a sack...and...

Deckard finds an umbrella can serve more purposes than shedding rain.

A glimpse of the futureworld of 40 years hence.

STATE OF THE ART

Since hydraulic transformations came in with the werewolf transformations in THE HOWLING & AN AMERICAN WEREWOLF IN LONDON, they've increasingly become part of horror pix, like THE BEAST WITHIN & CAT PEOPLE.

In BLADERUNNER, instead of seeing a woman turn into a lizard we see a lizard turn into a woman.

It's part of an exotic dance in a futuristic night dive, an erotic Yoshiwara out of METROPOLIS or the exotic "night" life on OUTLAND. Scales burst and a woman-size lizard sheds its skin as a female dancer emerges thru the cinemagic of hydraulics.

We also get another headsquash in the course of the action.

SCRIPT TEASE

Here's a sample scene the way it reads in the scenario:

A shadowy hallway cluttered with debris.

Spooky.

Nothing moves. We can hear Mary's faint moans.

Then we catch sight of something. Deckard! He enters the hallway, pressed flat against a wall, weapon up.

Very carefully he slides along the wall toward the sounds.

He can see a doorway ahead of him, the doorway to Sebastian's apartment.

Silence.

Then a groan.

Deckard moves to the door. It's open a crack. He peeks in.

[See the picture and see what he sees!]

Shortly after the foregoing scene a big fight ensues.

Furious female feet fly thru the air like guided missiles. *Whap! Thwuck!*

A little later Deckard confronts Batty the replicant. "Batty," he grits thru his teeth, wiping blood from his forehead, "I can be dangerous. I can put so much air in you you'll think you're a windstorm."

But Batty doesn't bat an artificial eyelash. Soon Batty has Deckard figuratively on the ropes and is counting 10.

When he hits 10, there's an explosion.

A shape hurtles across the room.

Batty: "It's time to die."

Does Deckard get deepsixed by a Nexus 6 replicant?

* * * * * *

TRAGEDY

OBIT.

Editorial:

The author of the book from which the cinemadaptation of BLADERUNNER has been made will never see his own movie.

Philip K. Dick is dead.

At a young 53.

END

Deckard doesn't appear to be waxing too enthusiastic about finding himself in some sort of wax museum.

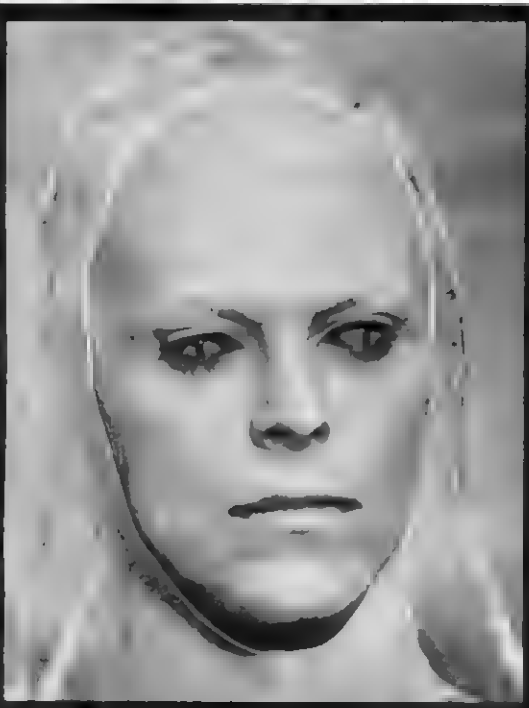
Has Deckard stumbled upon a replicant plant? Or is it a futuristic hospital room?

How do you get a bunch of dummies to put "Hands up!"?

E.T.

THE EXTRATERRESTRIAL

in his adventure on earth



He didn't come to conquer or destroy, this MAN WHO FELL TO EARTH with the eyes that might belong to the CAT PEOPLE.

EXTRATERRESTRIAL are no strangers to Earth.

They've been coming here for ages.

There was the man who was NOT OF THIS EARTH.

THE MAN FROM PLANET X

Klaatu.

The INVADERS FROM MARS.

The Ymir.

The PHANTOM FROM SPACE.

The Martians who tormented THE WAR OF THE WORLDS.

And "millions" more.

But, before, they were mostly belligerent.

Bellicose.

Bound on destruction.

Till Steven Spielberg boldly broke the trend and introduced us to an Alien who came as a friend...with a Mothershipful of friendly rather than fiendly aliens.

E.T. THE EXTRATERRESTRIAL is the story of a lonely alien, light-years from his native planet, attempting to adjust to the "alien" ways of Planet Earth.

Previous Lost Aliens have not fared too well. Consider:

THE MAN WHO FELL TO EARTH

His (David Bowie's) plight was that he came from a drought-ridden planet whose supply of water had dried up, similar to the original origin of Vampirella, when the twin suns of the planet Drakulon stood side by side in the sky and the

One feature THE EXTRATERRESTRIAL shares with the Martians of WAR OF THE WORLDS is that they both have but 3 fingers.

blood–rivers & lakes dried up. He came to our water-rich planet to try to "pan" the aqueous substance more precious to his people than gold, and toward this goal employed his superior intelligence in an effort to get back to his world with the good news of a planetary water supply "nearby" (as astronomical distances go). No kidnapping of a president or world figure and holding them for a ransom of water; no threatening of nations with death rays; merely the employment of brilliant business practices to achieve his end. He fails–but remains peaceful.

BRADBURYARN

Ray Bradbury once told your editor that 85% of the movie treatment he wrote called "The Meteor" reached the screen in the filmic form known as IT CAME FORM OUTER SPACE. So Bradbury can be credited with being ahead of his time in coming up with an alien which was not out to do the world in.

Aliens, stranded on Earth by the crash of their cosmic ship, work frantically to repair it, in the meantime appearing as almost invisible mists or becoming human doppelgangers, assuming terrestrial forms.

It was the first film to present Xenomorphs in 3-D.

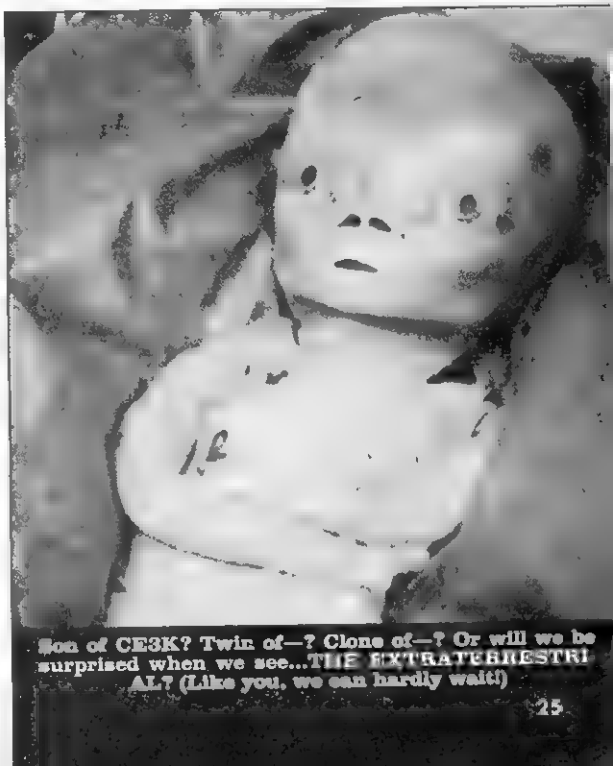
It was also the first science fiction film to sport a publicist with a 3-D imagination (Delirious! Demented!! Deceitful!!!). This mad press-agent *invented* a sci-fi club called the Tetrahedral Pentagonal Dodecahedras of California, which he claimed had a membership consisting of fans, editors & writers. No such organization ever existed except in the disorganized, crazy hype-tripe mentality of the publicist! Maybe *he* was a misguided alien!

END

E.T. & THEE

All we can tell you as we go to press is that it won't be long before you'll be seeing Steven Spielberg's second vision of an alien. A benevolent being who's a stranger in a strange land, trillions & trillions of miles from home.

You'll recognize him by his 3 fingers. Among other oddities.



Son of CE3K? Twin of—? Clone of—? Or will we be surprised when we see...THE EXTRATERRESTRIAL? (Like you, we can hardly wait!)

the forbidden world of the MUTANT

MUTANT?
FORBIDDEN WORLD?

As we go to press it has not finally been decided which title will be used but an inside source has revealed this much to us about the movie:

Many years ago, during the 30s, Flash Gordon took a trip into space and discovered the evil Ming the Merciless on the planet Mongo. 20 years later Commander J.J. Adams & his crew encountered an even deadlier menace on the planet Altair 4, the FORBIDDEN PLANET. Now, on still another alien world, in some far away galaxy, a team of scientists uncovers still another menace.

Something evil!

Something terrifying!

Something that was originally the brainchild of two **FAMOUS MONSTERS** alumni, RJ Robertson & Jim Wynoroski. It was their original screen treatment that was purchased by Roger Corman's New World Pictures and became the basis for that company's new release.

the alien killer thing

The project actually began about 3 years ago when the motion picture ALIEN was making so many bucks at the boxoffice. Jim Wynoroski was approached by a producer who wanted to make another picture just like ALIEN so Wynoroski & his friend Robertson cooked up a 10-page treatment that Wynoroski titled MUTANT.

"My first concern," said Robertson, "was getting our plot as *far away* from ALIEN as possible while maintaining the elements which had made it popular in the first place."

The essential elements, as Robertson saw it, were an isolated group of people who were being murdered by a particularly unappealing monster. FM readers may recognize this basic idea as being the basis for a number of sci-fi thrillers...

...THE THING FROM ANOTHER WORLD

...THE KILLER SHREWS

...IT!—THE TERROR FROM BEYOND SPACE

...TARGET—EARTH

The theme had also been used in a low-budget 1957 sci-fier titled ATTACK OF THE CRAB MONSTERS, written by Charles B. Griffith. Griffith penned a number of genre scripts: IT CONQUERED THE WORLD, NOT OF THIS EARTH, A BUCKET OF BLOOD, LITTLE SHOP OF HORRORS, THE UNDEAD & CREATURE FROM THE HAUNTED SEA.

"THE CRAB MONSTERS had the added twist of having the monsters absorb the intellect & memory of whoever they consumed," said Robertson. "Since this gave the monster at least intelligence equal to its human prey, the film provided an interesting alternative to the usual mindless, lumbering monsters that paraded thru most of the science fiction potboilers of the period."

death of a mutant

Wynoroski & Robertson's original story was set on a lunar base near the end of the century. A group of scientists are working on an experiment to speed up the evolutionary process with the ultimate goal of allowing humanity to function in alien environments without the need of life support systems. (This proved to be a good idea since in the movie the monster attaches itself to the base's life support system at one point in the story. That way the humans couldn't kill the monster without killing themselves.)

One of the experimental subjects, a laboratory mouse, succeeds in adapting to various atmospheres. A little too successful for after the little critter consumes all of the other test animals in the lab it not only is able to absorb the minds & memories of its victims but also takes on whatever physical characteristics it needs to survive.

Is it JAWS III? No, that toothy grin belongs to the monstrosity on the FORBIDDEN WORLD known as...the MUTANT.

After eating a rat the mouse can see in the dark.

After digesting a dog it has acquired a keen sense of smell.

A monkey gives it agility.

The scientists are unable to capture the thing and eventually it consumes one of the technicians. From that point on, the remaining scientists battle the creature for control of the lunar base & their lives.

Unfortunately, the producer who asked for the treatment lost interest in the project.

"You get used to that sort of thing," Robertson said with a wry grin. "I guess producers work on the assumption that you're so grateful to get a chance to break into the motion picture industry that you'll put up with treatment that you'd never accept in any other line of endeavor."

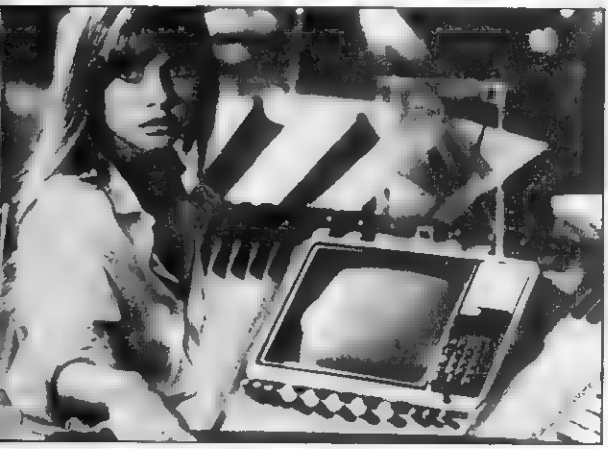
So MUTANT met a quick death. Or so Robertson & Wynorski thought.

rebirth of a mutant

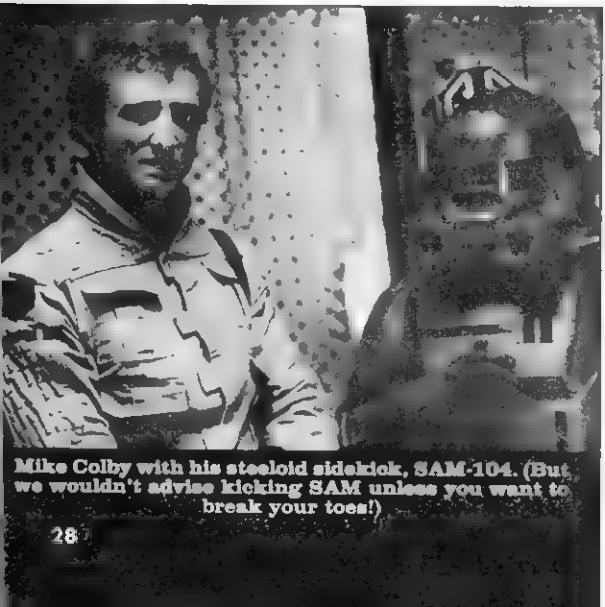
2 years later Roger Corman, president of New World Pictures, was looking around for another outer space type movie. He wanted to make use of the sets that had been built for his BATTLE BEYOND THE STARS and to justify the cost of having converted an old lumberyard into a motion picture sound stage.

Out for a breath of fresh (?) air on Xarbia, the FORBIDDEN WORLD.

Son of Face Hugger, Grandson of The Blob, does a gelatinous job on astronaut on Alien World.



A heroine who undergoes harrowing experiences at the hands (correction: tentacles) of the MUTANT.



Mike Colby with his steeloid sidekick, SAM-104. (But we wouldn't advise kicking SAM unless you want to break your toes!)

This idea of making a movie simply because a set is available is nothing new to Corman. Several of his features--BUCKET OF BLOOD, THE TERROR, GALAXY OF TERROR--started that way.

Jim Wynoroski in the meantime has become the advertising director for New World Pictures. So he dusts off the old MUTANT treatment and hands it to Corman, who appreciates the commercial potential. Another writer was brought in to finish a script.

When Robertson saw the completed motion picture at a sneak preview he was surprised that the ending of the film was neither the one from the original treatment nor the clever ending of the screenplay in which the creature was treated like a bacteria, was given an injection of penicillin and blew up & burst like a balloon. It was completely different and we won't spoil anything by revealing it here.

the creature from the cocoon

The film is now about a group of scientists working on developing a new source of synthetic food on an outpost on planet Xarbia. One of the scientists, as if possessed by the ghost of Boris Karloff (or perhaps just under the influence of a Stephen King novel), decides to try a little experiment of his own. He takes a new type of protein that grows wild on the planet and splices it together with human sperm which he then injects into a female volunteer who must have also short-circuited for a few minutes.

They don't have long to wait for the results.

In 2 weeks the offspring is born. It immediately kills its mother and then goes into hiding inside a cocoon.

Everyone concludes that since the new life form is inside a shell, it is therefore harmless. It is quite obvious that these scientists are completely ignorant of sci-fi literature or motion pictures for no sooner have they ceased to concern themselves with the creature than it emerges from its shell, stronger & more deadly than before.

One by one the scientists fall prey to the clever creature.

blob job

But none of them are murdered. No. They suffer a fate worse than death. A living death like Count Dracula or the pod people, only without the mobility. For once the alien creature gets its tentacles, claws or what-have you on a victim, it injects their bodies with some sort of destructive enzyme which turns the human body into a single-cell protein blob, still living, but doing nothing more than providing the thing with nourishment.

By the time the creature is finished there are only 3 scientists left to find a way of destroying a thing that appears to be indestructible. But as we said before, you'll just have to see the movie to find out how they do it.

END

MYSTERY PHOTO

#142 WHO HE?
Santa's Helper, "Yule" Brynner?
The hairless hero of A NIGHT ON BALD MOUNTAIN?
A Bladerunner whose razorblade slipped while trimming his hair?

No fair peeking at Next Issue!
Rearrange this strange statement & you'll have the answer:
DEATH CONANS OHIO FEET RITHUM

ANSWER

MYSTERY PHOTO No. 141

Our Mystery pic lastime was Broderick Crawford in GOLIATH AND THE DRAGON and readers who recognized it or other recent puzzler pix included PAUL DORICH, FRANK SIPOS, KRISTINA VON LUND, KEN WILDEBUER, MYLES BREULETTE, MARTY VERDEMONTE, TODD MIELE, MIELA KOSO, CHARLES B. RINKE & GREY VITTEL.

In full color: dragon logo, sorcerer's apprentice Galen (with glitter!) and monstrous Vermithrax Pejorative!

IRON-ONS!

Three colorful scenes: large logo, Indiana Jones on horseback, & small logo plus Indiana holding bullwhip!

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now it khan be told

THE WRATH OF KHAN!

Ricardo Montalban has his hands full in THE VENGEANCE OF KHAN, the 23d Century Sequel to "Space Seed", a 1967 episode of Star Trek (TV).

STAR TREK II.
The movie you faunched for.
Covered from launch to finish.
9 November 1981.
Stage 9.
Paramount Studios.
Director Nicholas (TIME AFTER TIME) Meyer calls:
"Action!"
Adm. James T. Kirk takes his stance opposite the laconic half-Vulcan, Mr. Spock.
The camera rolls.
And records the first scene on the Starfleet Academy set.

THE THUMBNAIL PLOT

300 years have passed since Khan, the genetically-engineered superhuman, was exiled to the planetoid Ceti Alpha V at the conclusion of the 1967 TV episode, "Space Seed."

For 3 centuries Khan has brooded, the smouldering brand of vengeance a burning cancer in his breast.

Revenge! Revenge upon his imagined jailer, James Kirk. He will have Kirk's head or heart at any cost, he will have vengeance if it means plunging the depths of interstellar space into starmageddon!

To this end Khan manages to acquire a top-secret device named *Project Genesis*, a superpowerful mechanism which might have been devised by a collaboration between the masterminds of "Doc" Smith, John Campbell & Jack Williamson.

A doomsday device to threaten the peace—nay, the very existence—of the universe in Khan's mad desire for retribution.

The Special Effects in THE WRATH OF KHAN (previously titled THE VENGEANCE OF KHAN) are being likened to the best of STAR WARS.

s.o.s. enterprise

Little does Adm. James T. Kirk dream one day while on a routine training mission with the Starship *U.S.S. Enterprise* that from one moment to the next—

"Space Lab Regula I calling the Enterprise!"

Code crimson!

Khan in possession of *Project Genesis!*

All civilized worlds imperiled by threat of power-mad madman!

Khan captures the *U.S.S. Reliant*, a Federation sistership of the *Enterprise*, and like a homing radar-guided torpedo arrows toward Adm. Kirk's command ship, determined to destroy his ancient enemy.

super secrecy

Paramount has requested FM to retain as much mystery as possible about the plot so we will reveal no more but instead will hop, skip & jump about in the picture to give you tantalizing hints of the treats to come when you sit in a theater and see the excitement unfold.

At one point in the picture you will find yourself on Ceti Alpha V, the planetoid given Khan & his followers to settle in the 21st Century.

Your eye will observe rolling hills & oddly shaped rock formations.

Half-buried in the surface of the mini-planet, cargo-carriers serve as make-shift dwellings for Khan & his people.

Yellowish sand dominates the scene.

The atmosphere of the planetoid is hostile.

Vicious sandstorms lash the landscape & the inhabitants.

Khan & the Khan men (oops, no pun intended) are clothed in tattered robes adorned by "jewelry" devised from wiring & circuits scavenged from the discarded, non-functioning electronic system of the cargo-carriers.

Encountering these renegades in this venomous environment are Capt. Terrell & Chekov.

s.f. century 23

No, s.f. does not, in this instance, stand for science fiction (a good argument for the use of the term *sci-fi* when referring in an abbreviated form to science fiction) but San Francisco.

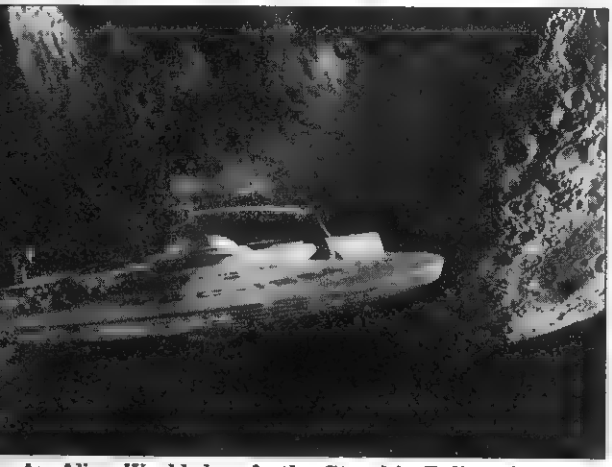
The apartment of Adm. Kirk.

The set constructed for this utilized a trench in the middle of the stage to give the illusion of the distance between Kirk's apartment and the marina.

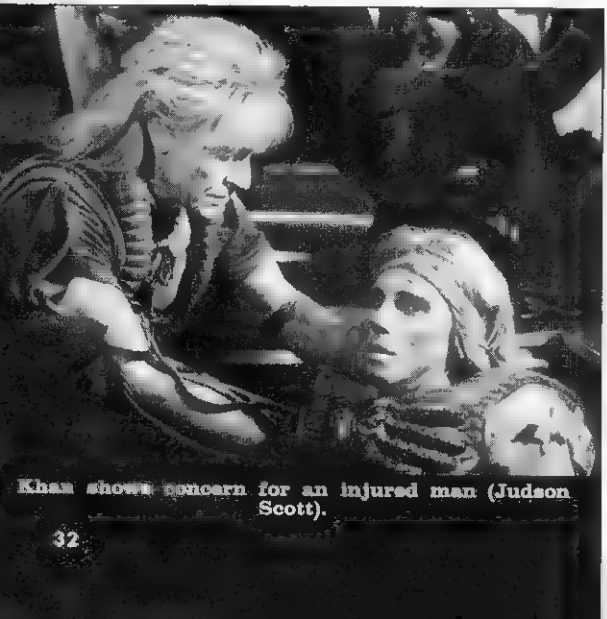
To add a forced perspective between the windows of the apartment & the bay & the horizon beyond, miniature buildings of various sizes & shapes were constructed and installed in the trench.

Fans of Adm. Kirk will be interested to find his apartment decorated with antiques, with heavy emphasis on naval artifacts.

From their duty they do not shirk when they get "the look" from Adm. Kirk.



An Alien World dwarfs the Starship Reliant in the depths of interstellar space.



Khan shows concern for an injured man (Judson Scott).

In a scene with Dr. McCoy, the doc gifts Kirk with a birthday present of "Ben Franklin" half-glasses, and a full bottle of incredibly potent Saurian brandy, that electric-blue liquid with the shocking kick—one sip and you see pink panthers.

But don't be disappointed in them, kids, your heroes don't *really* get drunk: the "potent" liquid quaffed by William Shatner & DeForest Kelley was simply artificially-colored *water* ...

of treks & tricks

Particularly tricky to work in was the circular set representing Space Laboratory Regula 1, the civilian scientific outpost where the controversial *Project Genesis* is developed. Here the patience of actors & crew alike were strained daily in trying to synchronize pre-recorded video footage of Walter Koenig with a live-action reaction from Bibi Besch in her role of Dr. Carol Marcus. Walter's footage had been photographed on 35mm motion picture stock earlier, then transferred to videotape, where technicians distorted it to lend it the realistic effect of deep-space transmission.

of sets & upsets

Adm. Kirk's past catches up with him disturbingly on the set representing the rocky cavern beneath the surface of Gamma Regula.

You'll hold your breath as Kirk, McCoy, Uhura & Sulu use the short-range Space Shuttle to travel to the orbital spacedock.

You may be dizzied by the 3-storey tall structure representing a circuitry tube in the critically damaged *Enterprise* Engineering Deck.

And then there's the elaborate Genesis Cave set to exercise your eyeballs.

rave new world

During the course of the picture you'll join Jim Kirk & Carol Marcus as together they explore the wonders of a lush new world which has been artificially created in the hollow center of the dead planet Gamma Regula. Only a fraction of this alien set was constructed full-scale at Paramount, the remainder of the apparently gigantic world actually being the work of the spfx wizards at ILM. "This spectacular scene was achieved thru an ingenious mixture of live-action stage elements, matte paintings & optical animation."

the saga of stage 9

Verboten to visitors, Stage 9, in addition to the all-important bridge set, contained:

Kirk's quarters
Spock's quarters
the Transporter room
the Engineering deck
the Medical complex
the sickbay

Khan takes his morning exercise: weight-lifting. (Chekhov calls it "mourning exercise".)

... and several 100 yards of *Enterprise* corridors linking all the sets together.

A visitor, had such been allowed inside, could well have imagined him/herself to be aboard an actual starship.

The Sickbay was modified to contain many more diagnostic beds than it previously accommodated.

You'll observe the Engineering deck is now crammed with more equipment—and more personnel.

"And both Kirk's & Spock's quarters have a look which reflects their individual personalities:

"*Kirk's* quarters have a ... 'homey' feel ... about them, with emphasis on antiques, while—

"*Spock's* quarters feature alien artifacts from his home planet Vulcan, as well as a significant proportion of the Vulcan IDIC (Infinite Diversity in Infinite Combination)."

The *U.S.S. Enterprise* is a working vessel where every square centimeter counts!

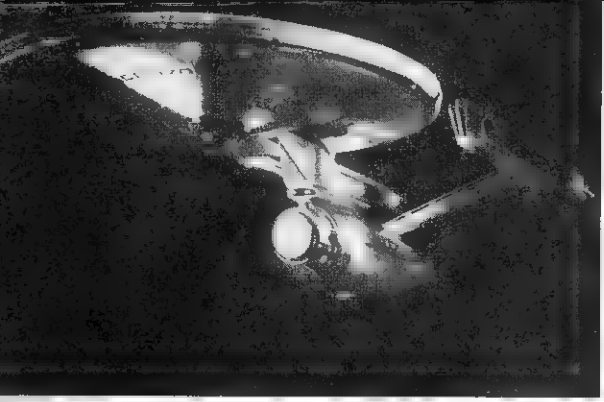
new players

In addition to the regular members of the cast we're introduced to:

Bibi Besch

Ms. Besch portrays Dr. Carol Marcus, a civilian scientist stationed at Space Lab Regula 1

Adm. Kirk & Capt. Spock—together again as you like them.



Off for Adventure in the Wild Black & White, Star-Studded Yonder.

Merritt Butrick
Is Dr. Marcus' son David
Paul Winfield
Plays Capt. Clark Terrell, a Starfleet commander on an exploratory mission in deep space
Kirstie Alley
Is introduced as Lt. Saavik, a half-Vulcan, half-Romulan Starfleet cadet undergoing training as a starship commander.

the great god rod

Yea, tho I trek thru the
Valley of the Shatner of Death
I shall fear no Evil
For Thou art with me,
Thy Rod 'n' thy Berry—
They comfort me.

Yes, the Great Bird of the Galaxy—Gene Roddenberry—has kept an eagle eye on the production of THE VENGEANCE OF KHAN, serving as Executive Consultant. "In this capacity Roddenberry was instrumental in insuring that the new STAR TREK motion picture is scientifically accurate in its projection of 23d century technology. It was he who suggested that Technical Advisor Dr. Richard Green, Mgr. of Planning at NASA's Jet Propulsion Lab (JPL), be brought onto the project for his scientific knowhow & extrapolative imagination."

You'll hold your breath during this breathless struggle!

the makeup man

Makeup Artist Werner Keppler, credited with creating complex makeup designs for such scientifilms as PLANET OF THE APES & the teleseries *Battlestar Galactica* & *The Incredible Hulk*, has been responsible for what you will see makeupwise in TVOK. Wardrobe designer Robert Fletcher, who designed the costumes for STAR TREK—THE MOTION PICTURE, reprises his work on TVOK.

Music is by James Horner, composer of the original symphonic work "Spectral Shimmers," his previous mopic credits including such weirdies & sci-fi'ers S WOLFEN, THE HAND & BATTLE BEYOND THE STARS.

A spokesman for ILM predicts:

"Viewers of the new STAR TREK film will experience as never before the unique capabilities of the *U.S.S. Enterprise* and other ships of the Starfleet.

"They will tingle to the strange beauty of alien worlds.

"They will gasp at all manner of extraterrestrial wonders.

"And they will applaud exciting battles in space."

And so, on 29 January 1982, the final frame of film on THE VENGEANCE OF KHAN was shot ... and we have now all only to hold our breath till we behold the results that, we are promised, are ... *breathtaking*!

Cast of Characters

Adm. James T. Kirk	William Shatner
Spock	Leonard Nimoy
Dr. Leonard "Bones" McCoy	DeForest Kelley
Chief Engineer Montgomery "Scotty" Scott	James Doohan
Chekov	Walter Koenig
Sulu	George Takei
Communications Officer Uhura	Nichelle Nichols
Dr. Carol Marcus	Bibi Besch
David Marcus	Merritt Butrick
Capt. Clark Terrell	Paul Winfield
Lt. Saavik	Kirstie Alley
Khan	Ricardo Montalban
Midshipman First Class Peter Preston	Ike Eisenmann
Joachim	Judson Scott
Jedda	John Vargas
Cadet	Nicholas Guest
March	Kevin Sullivan
Madison	Russell Takaki
Kyle	John Winston
Beach	Paul Kent
Crew Chief	Joel Marstan
Starfleet Cadets	Bill Baker
	Brian Davis
	Ree Kai
	Kim Ryusaki
	Sergio Valentino

END

STAR TREK TRADING POST

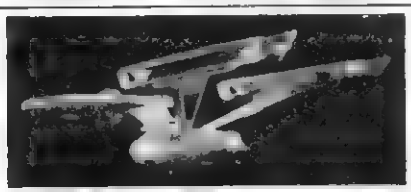
MR. SPOCK™
#25010/$51.95

KLINGON WARRIOR™
#25011/$51.98

VULCAN MASTER™
#25012/$36.95

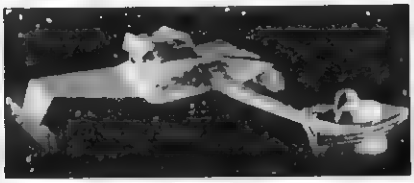
LIFELIKE MASKS!

It's only logical to order the deluxe MR. SPOCK mask of durable latex (sorry, no Vulcanized rubber) with wool hair and eyebrows! And no star fleet commander will invade your space when you wear the KLINGON WARRIOR mask, gruesomely detailed with yak hair and bone-studded scalp! But there's no hair to hide the pointy ears of the VULCAN MASTER...a face so convincing that friends will shun you for fear of the Vulcan death grip! Each professional-quality latex mask is realistically colored and fully detailed!



HOBBY KIT HEAVEN!

You'll want to order a whole star fleet of these fantastic model kits! The ENTERPRISE is a full 22" long, with working saucer control lights! The VULCAN CRUISER has a detachable passenger module! The KLINGON BATTLE CRUISER is 16" long! MR. SPOCK stands over 6" tall! All kits with display base, and vehicles feature dry transfer & prismatic effect rainbow decals!
ENTERPRISE #24247/$14.50 KLINGON #24251/$6.25
VULCAN #24250/$6.[illegible] MR. SPOCK #24249/$4.50



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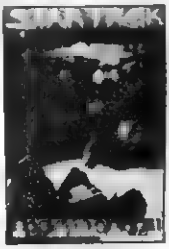

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CONAN THE BARBARIAN

Center—Thulsa Doom, the Wicked Warlock who beheads young Conan's Mother before the child's very eyes.

At left, the Minions of Thulsa Doom raid & ravage the peaceful Cimmerian village.

CONAN!
CONQUEROR of CIMMERIA!

When the Barbarian Bursts upon the movie screens this Spring it's the cinematic, cinedramatic culmination of sword & sorcery films stretching back to Fritz Lang's magiclassic SIEGFRIED (1924) & Douglas Fairbanks Sr.'s THIEF OF BAGDAD the same year.

After the advent of sound, fantasy in films waited until the 1940s for Alexander Korda's THIEF OF BAGDAD starring Conrad Veidt. This brilliant special effects feast, in color, spawned several Arabian fantasy films such as ARABIAN NIGHTS (1942) and ALI BABA & THE 40 THIEVES (1943) both starring Jon Hall & Maria Montez.

The 1950s saw such films as THE MAGIC VOYAGE OF SINBAD (1952) and THE SWORD & THE DRAGON (1959), both Russian epics of their heroic legends, and of course Ray Harryhausen's classic 7TH VOYAGE OF SINBAD (1958).

In 1960 Joseph E. Levine gave us Steve Reeves as HERCULES from Italy and its success resulted in over 40 "sword & sandal" films from Europe in only 3 years. In the early 60s we also saw Japan's entry into the genre with LOST WORLD OF SINBAD (1962). In 1962 Harryhausen gave us JASON & THE ARGONAUTS and Bert Gordon captured THE MAG

And Indy Jones thought HE had it bad in that well full of snakes!

Young Conan condemned to toil on the Wheel of Pain.

Symbolically, the Pit & the Pendulum, for things swing Conan's way after he demonstrates his prowess this way.

A steel blade in his mouth, Conan inches forward cautiously during a stealthy moment.

Conan & His Cohorts stand before King Osric.

IC SWORD on film but during the rest of the 60s and into the early 70s sword & sorcery was meager fair on the screen.

In 1975 we were brought back to the Land of Legend in Monty Python's outrageous version of King Arthur in MONTY PYTHON & THE HOLY GRAIL. Late in the 70s things began picking up with England's HAWK THE SLAYER (1978) and on to the 80s when we were treated to John Boorman's fabulous version of the Arthurian legend EXCALIBER and the made-for-TV film THE ARCHER.

Now Robert E. Howard's greatest hero bursts upon the screen in John Milius, writer of APOCALYPSE NOW & writer/director of DILLENGER, THE WIND & THE LION and BIG WEDNESDAY, CONAN was produced by Dino DeLaurentiis (BARBARELLA, the remakes of KING KONG & FLASH GORDON) with production design by Ron (ALIEN) Cobb and stars Arnold Schwarzenegger as Conan, James Earl Jones (the voice of Darth Vader), as Thulsa Doom, and Sandahl Bergman as Valeria.

birth of the barbarian

Conan was born in the pages of *Weird Tales* magazine in 1932 in a story by a young Texan named Robert E. Howard. From 1932 to his untimely suicide at age 30 in 1936, Howard penned some 18 Conan stories; after his death they saw

The Witch Woman who almost bewitches Conan to death.

A moment of exultation in Conan's adventurous life.

spotty publication until the mid 60s. It was then that conan's popularity rose with the publication of a series of paperback books, edited & augmented by new stories by Lin Carter & L. Sprague de Camp, have seen almost continuous publication thru the 70s.

The Conan stories cover most of the barbarian's life but left out his youth & upbringing; it is here the film opens. Conan, about 8 years old, is given the riddle of steel by his father, the Cimmerian Master (William Smith). The peace of the Cimmerian village is broken one day by fierce Vanir Raiders commanded by Thulsa Doom. They slay the Master & Conan's mother and enslave the children of the village.

it's the pits

From childhood to manhood Conan is condemned by the cruel Vanir conquerors to slave away his days on the Wheel of Pain, a huge grinding mill (reminiscent of the one in WHITE ZOMBIE) powered by slaves. The strenuous labor does have the salutory effect of building Conan's body & muscles. Where others fail & fall, Conan is fueled by hate, a coruscating hatred for the man (Thulsa Doom) who beheaded his mother while the child Conan stood by her side holding her hand.

As an adult Conan is sold to a Vanir as a slave, becomes a Pit Fighter, a Hyborian age gladiator. Conan's success in the pit makes his owner rich and Conan is taught martial arts by masters of war until his counsel is sought by generals & warlords.

Freed one night by his drunken master Conan embarks on his quest for vengeance. Unarmed, he is pursued by wolves and forced to seek shelter in a cave in which he discovers a beautiful steel sword in the skeletal hand of a long dead Atlantean giant. This incident is one of several from the original stories that are worked into the film.

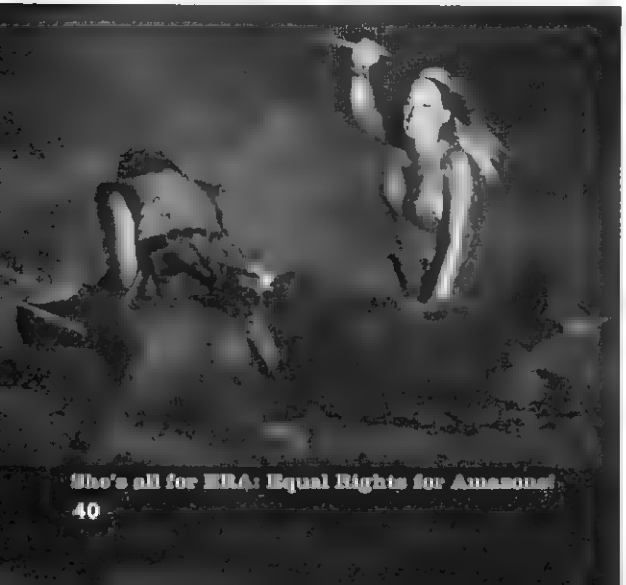
the crypt in the script

After relieving "The Thing in the Crypt" of its sword, Conan moves on.

Wearing the skins of the wolves that stalked him, he comes to a lonely hut in a strange canyon and is invited in for food & warmth by the beautiful occupant. As she gives Conan food & comfort she begins to change--wolfishly. Conan hurls her into the fire to save himself and she bursts into a spinning fireball careening into the night. Outside the hut Conan discovers the wolf-witch has another guest: chained to a rock he finds Subotai (Gerry Lopez), a thief & archer.

When in Thulsa, Oklahoma, ring Big Jim (above) for Doom Service.

The ravenous vultures can't wait to make a meal of Conan.



She's all for ERA: Equal Rights for Amazons!

Traveling on, the 2 new friends soon come to civilization. "Ancient & wicked!" says Subotai. Wandering from city to city, searching for the sign of the killer of his parents, Conan & Subotai come to Shadizar, capital of the Kingdom of Zamora.

the unholy 3

It is in Shadizar that Conan finds his love & his destiny. As Conan & his partner prepare to break into the Tower of Set, they meet another burglar, Valeria, queen of the Thieves. Climbing to the tower the 3 thieves find themselves staring into a well that descends into the tower.

Lowering themselves into the well, the trio observes a strange ritual. Then Conan & Subotai continue down to the bottom of the shaft where they find a fabulous jewel, the Eye of the Serpent, and its guardian, a 40-foot snake. Conan steals the gem and slays the snake but not before discovering the symbol of his dread enemy Thulsa Doom.

Battling their way out of the tower, the trio sets out to enjoy their loot and Conan learns that success can be as dangerous as combat. Blind drunk, he is unable to raise a sword against the soldiers of King Osric (Max Von Sydow), who has summoned the Thieves of the Tower, not for punishment but for praise & a job. The King's daughter, Princess Yasimina (Valeria Quennessen), has fallen in with the snake cult and under the power of Thulsa Doom. The King pays Conan & his friends to rescue her from Doom's Mountain of Power.

Valeria begs Conan to give up his revenge and ride off with the riches Osric has given them but he is resolute and heads for Doom's fortress. Infiltrating a group of pilgrims, Conan is discovered & captured. Tortured by Doom's henchmen, he is confronted by Doom, who orders Conan to be crucified.

doom is cross with conan

In a scene straight out of Robert E. Howard's short story "A Witch Shall be Born", Conan is left nailed to a tree, near death. He still manages to bite the neck of a rather over-anxious vulture, killing it.

Rescued from the Tree of Woe by Valeria & Subotai he is brought by them to the half-mad wizard of the Mounds (Mako), who fights off the spirits of death with magic & Valeria's love.

Soon healed, Conan returns with Valeria & Subotai to the Mountain of Power to steal the Princess. Painted in bizarre comouflage patterns, they enter Thulsa Doom's caverns underneath the mountain, first coming upon Doom's kitchen. It is here that the followers of Set wind up as a human stew to feed the cult's inner circle. Moving on, the adventurers come to a huge chamber, in which a wild party is in full swing.

Spotting the Princess near the meditating Thulsa Doom, the trio attacks, after setting fire

The Siren & the Sinister Super Serpent

The ex-Exorcist (Max von Sydow) gets exercised over meeting with Conan.

Thulsa Doom draws a poisonous arrow—in the form of a live snake!

Upper left, snake trainer introduces Arnold to one of his supporting players. Other pix: Montage of memo rable moments from the pic.

The Fiery Doom of Thulsa Doom

to the chamber. During the ensuing battle Doom transforms himself into a snake and slithers to safety.

Seizing the Princess, the 3 heroes fight their way out of the caverns and ride off but as they do so Thulsa Doom (now restored to his human form) transforms a snake into an arrow and fires it at the fleeing raiders, fatally wounding Valeria.

the doom of doom

Returning to the mounds, Conan cremates his love on a pyre and prepares for his final confrontation with his mortal enemy. Preparing the ancient Burial mounds with pungi stakes, pitfalls & other nasty surprises, Conan, Subotai & the mad wizard wait for the forces of Doom. They are not long in coming.

In a tremendous battle Conan is triumphant and the defeated Thulsa Doom flees back to his mountain with the vengeful barbarian in hot pursuit. As Doom harangues his followers, Conan appears and in a ferocious face to face fight beheads the evil sorcerer and then burns the Temple of Set.

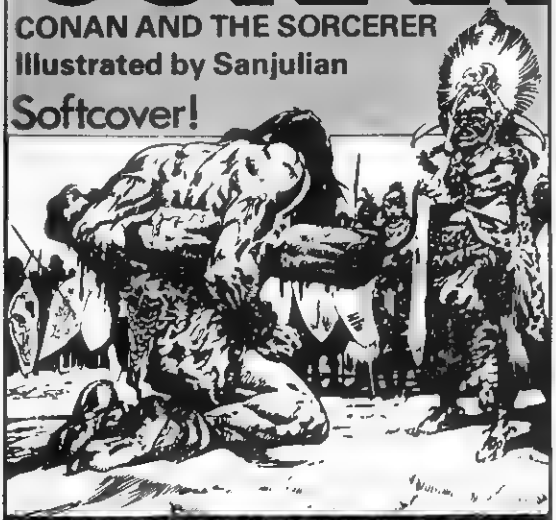
Taking the Princess in hand, he walks off with her toward the swordcery waiting in the next Conan adventure.

END

Thief
Warrior
Barbarian
King

CONAN

CONAN AND THE SORCERER
Illustrated by Sanjulian
Softcover!



Conan the barbarian is back in this all new tale of sword and witch-craft by the celebrated Andrew J. Offutt! If that weren't enough for Conan fans, this adventure is being illustrated by Sanjulian in his lush style. This 8"x9" fully illustrated volume is the first Conan adventure in years is topped off by a dynamite cover! Conan is back! #21327 $2.25

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CONAN

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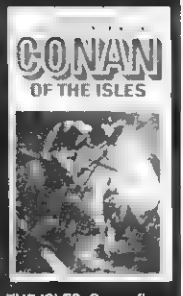

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MAESTRO OF MONSTERS

alex gordon: she creature's father

HE HELPED GUIDE BELA LUGOSI thru the final years of that actor's life.

He worked with Karloff & Lee.

He's a film historian & archivist.

He has located 350 so-called "lost" films around the world, helping to restore them in association with the Museum of Modern Art in N.Y.

"He" is Alex Gordon—movie producer & monster mogul extraordinaire.

birth of a monster mogul

Alex was born 8 September 1922 in London, England. After serving in the British Army from 1942-46 he decided to pursue a career in the film industry.

"After the war I became Publicity Director for Reown Pictures in England," Alex tells us. "Later on, in Hollywood, I wrote *The Atomic Monster* for Bela Lugosi which became BRIDE OF THE MONSTER."

Gordon's script for BRIDE OF THE MONSTER, also known occasionally as BRIDE OF THE ATOM, was rewritten by the film's director, the late Edward Wood Jr.

atomic ache

"I wrote *The Atomic Monster* script in New York in 1948 before coming to California," says Gordon. "I had nothing to do with the rewritten script or the filming, however as I was out of town working as a publicist for Gene Autry [THE PHANTOM EMPIRE] when that film was made. I was bitterly disappointed at the result; the production was very poor, particularly the octopus. The original idea was to rent the

It Came from Beneath the Sea: THE SHE CREATURE.

Lugosi examines the Wedding Ghast List for the BRIDE OF THE MONSTER.

"He went for a little walk." Lori Nelson swoons in arms of hauntsome hero in THE DAY THE WORLD ENDED.

He didn't feel so good THE DAY THE WORLD ENDED.

[Cecil B.] DeMille squid from REAP THE WILD WIND! Apart from Bela & Tor Johnson, the players were amateurs that Eddie got into the film for personal & financial reasons. He had a very small budget to work with. Things like more closeups, better players & a proper octopus would have made all the difference."

What about Bela? Was he annoyed at the restrictions imposed by the low budget?

"He was disappointed, sure," Alex confirms. "But he was very happy to be working."

the way the world ended

Another script Alex worked on was *King Robot* but a film version was never made. Alex explains: "*King Robot* was to be a film starring Bela Lugosi using the Lugosi footage from OLD MOTHER RILEY MEETS THE VAMPIRE, a film I set up in England. But Lugosi didn't match the footage due to his illness, so we couldn't do it. We had planned to cut away the comedy stuff of Riley and write new footage around the British Lugosi scenes."

Was Bela enthused about the project?

"At that time Lugosi would have done it in order to make some money," reveals Alex.

I asked Alex if he thought that, given the right vehicle, Lugosi could have made a comeback at that point in his life.

He paused a moment before answering, then said, "With careful production & direction, and the right role, I would say yes."

robot vs. ro-bat?

Alex later moved on to American International Pictures to become producer on the Roger Corman Atomic Mutant film, THE DAY THE WORLD ENDED.

"We had no problems with this picture," Alex recalls. "Roger Corman directed it very smoothly in just 10 days. There was never a moment when it looked like it might go over budget.

On a small budget picture like DAY THE WORLD ENDED, did Alex and his crew find it difficult to take the *movie seriously* indeed," he insists. "All producers do, whether it's a low budget or multimillion dollar affair. Anyone not familiar with filmaking has no idea what it takes to get a picture on the screen or a day's shooting done.The producer—in my case—is at the studio at 5:30 a.m. and working until the day's shooting finishes about 6:30 p.m. or later if overtime is scheduled, then sees the rushes [the previous day's shooting] and prepares the next days's work. He's lucky to get to bed by 1:00 a.m. That's a working or 'line' producer—not a packager or executive, who puts packages together and then hires a line producer for the actual production work."

peter's pan

When casting started up on Alex's 1956 production, THE SHE CREATURE, there was a

Look closely at THE SHE CREATURE. At her FEET! (Well, that's SHOE business!)

Historic Foto: Bela Lugosi & Cast Members sign contracts for BRIDE OF THE MONSTER. (Late Ed Wood Jr. at right.)

rumor that the late Peter Lorre was going to star in it.

"What happened with Peter was, his agent had committed him to do the film but when Peter read the script he absolutely refused to do it. He hated it!"

Who came up with the idea of using hypnosis & age-regression as the cornerstone of the plot?

"An exhibitor with prominent theater contacts suggested the title & idea to us at a Christmas party at Crown International Pictures. The idea was based on the famous Bridey Murphy case," added Gordon.

How long was the shooting schedule?

"9 days."

I asked Alex if there had been things he wanted to do with THE SHE CREATURE that he was unable to do because of time or budget restrictions. He confirmed that there were.

"We would have preferred shooting on more locations and using bigger & better sets. Some of the sets were small. Plus I would have liked to see more action & movement in the film."

What did the cast think of the finished product?

"Chester Morris loved it," Alex says. "He always got a kick out of referring to it. So did Ron Randell."

english class

What of Marla English, the raven-haired "Miss Science Fiction of 1951" who starred as the She Creature's human counterpart?

"She was wonderful! The sweetest, most cooperative actress ever. She wasn't really interested in a career, she wanted to play in westerns. We did FLESH & THE SPUR with Marla. But finally she was glad to get married and retire. Unfortunately, she refused a 6-picture deal from us to come back. We all missed her."

At the conclusion of the film, the end title is superimposed with a "?" Did Alex ever consider filming a sequel to THE SHE CREATURE?

"No, not at the time," he says. "Recently I suggested making a sequel to Leon Blender, a former American International sales head who's now with Film Ventures International, but Leon wasn't interested."

king corman or king cahn?

Besides Roger Corman, the late Edward L. Cahn also directed a number of 1950s monster pix. Who does Alex think is the more effective of the two?

"Well, it's a matter of 2 different styles. Eddie Cahn directed the actors, while Roger Corman concentrated on gettng everything shot as quickly as possible—which is understandable for low budget movies. Cahn had many more years of experience, of course."

As producer, was Gordon allowed to select his own casts?

"I cast all my pictures," says Alex, "but got [the late AIP-prez James H.] Nicholson's approval to my suggestions. We usually used the same crew on my films."

Who determined the budgets of the AIP pictures?

"Nicholson & [his AIP partner Samuel Z.] Arkoff set the budgets. We had $94,000 for THE DAY THE WORLD ENDED, $104,000 for THE SHE CREATURE and only $60,000 for VOODOO WOMAN."

What did Alex think the climate for films in the 1950s contained that allowed low budget pix to thrive so steadily?

"One reason was that RKO & Republic ceased production in the 1950s, and the majors stopped low budget films in the wake of TV. Thus the climate was right for AIP & drive-in fare. Those double bills were welcome action fare!"

today's terror trips

What about today? Could the cinemagoers of the 1980s be entertained by a SHE CREATURE today?

"The 1980 audiences are far more particular," Alex observes. "They've been weaned on TV and an overdose of entertainment of all kinds, from movies to rock to video, so they're picky & choosey. They'd probably regard a 1980 VOODOO WOMAN as a camp lark, like a MOTEL HELL. Cheap black-&-white stuff is out; there's even a limited market for the color horror cheapies now."

Why did the budget monster movie disappear at the dawn of the 1960s?

"Simply because the major companies were making bigger & better pictures," Alex opines.

And which of his own productions is Alex most pleased with?

"I must confess I'm not too satisfied with any of them but I enjoyed BOUNTY KILLER &

Bela Lugosi is denied his bride in BRIDE OF THE MONSTER.

REQUIEM because of the casts and THE SHE CREATURE because of that too."

terror for tomorrow

Alex has recently been working on an idea for a new film called THE DESTROYER.

"That's a science fiction script by Stu Byrne," he reveals. "It's based on Byrne's *Monster In My Blood*. Sunn-Classics are interested in filming it.

"Next I'd like to make a couple of important films, such as THE BUCK JONES STORY—my pet project—or something with a star like Bette Davis."

slash trash

One final question: Is there anything harmful in today's horror & monster movies, something which might affect adolescents—or even adults?

"I think the realistic & gory knife & hatchet & chainsaw killings poison the young minds and fill them with violent & disgusting mental images," Alex says. "Older audiences can balance this type of thing with experience or other things. But young minds are too exposed to this and unable to balance it.

"Such nightmares are not right to impose on the young."

Remember that remark, young ones in our audience, nextime you're thinking about sneaking into that R-rated horror flick playing—or is it slaying?—at your neighborhood theater!

END

The "triclops" (3-eyed mutant) murders a victim of Atomigeddon in THE DAY THE WORLD ENDED.

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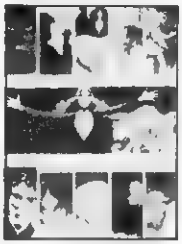

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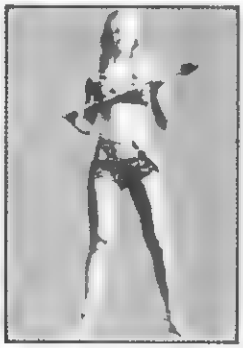

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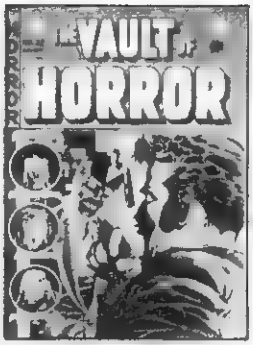

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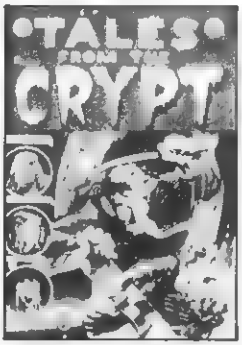

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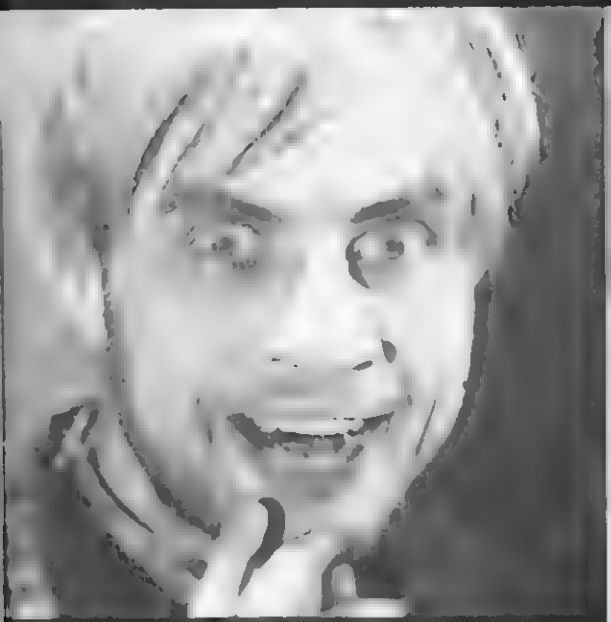
RARE TREATS

NO WAITING & No Delay

It might be months or years before we'd have a reason to show you THE MAN WHO LIVED TWICE or do another feature on THIS ISLAND EARTH or—well, you get the idea. In the meantime, in the imagi-movie files of the Ackermuseum, great stills are waiting to see the light of day (or light of night). So—see 'em RIGHT NOW!



60 years ago (1930) Dwight Frye was in distinguished company (Lionel Atwill, Fay Wray, Melvyn Douglas) in THE VAMPIRE BAT.

In this action shot from THIS ISLAND EARTH, Jeff Morrow fights with the Metaluna Mutant like there ain't no tomorrow.

60 years ago BORIS KARLOFF sat under the hair dryer while Makeup Maestro JACK PIERCE turned him into Im-ho-tep, the 3700-year-old undead MUMMY.

Ralph Bellamy, a reliable player whom you'll remember in everything from THE WOLF MAN to ROSEMARY'S BABY, plays at THE MAN WHO LIVED TWICE way back in the 30s!

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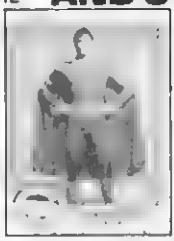
Assortment of 40 Cards #26321 $4.95

Stickers featuring Bond, Holly, Jaws, the Moonraker, action scenes and more!
22 Stickers #26322 $3.95

SUPERMAN The MOVIE TRADING CARDS AND STICKERS



Backs of cards feature movie facts and jigsaw puzzle of the Man of Steel! Assortment comes in the original wrapper!
Set of 77 Trading Cards #26331 $13.95
Assortment of [illegible] #26332 $5.95

Brilliant full-color stickers from the sensational film! Superman, Lois, others!
12 Stickers #26333 $2.95

CLOSE ENCOUNTERS TRADING CARDS AND STICKERS

The backs of 22 cards feature fascinating facts about the trend-setting science fiction spectacular...the rest can be combined to form a breathtaking scene from the movie!
Set of 66 Trading Cards #26323 $10.95

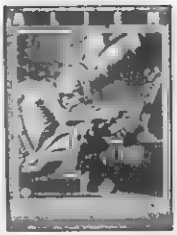
Colorful stickers depicting exciting UFO scenes from the science fiction thriller!
11 Stickers #26324 $2.95

SUPERMAN TWO TRADING CARDS AND STICKERS

Second thrilling series! Backs of cards have movie facts and large action scene! Assortment comes in original wrapper!
Set of 77 Trading Cards #26337 $13.95
Assortment of 40 Cards #26335 $5.95

Follow-up series of exciting stickers! Phantom Zone criminals, action scenes!
16 Stickers #26336 $3.95

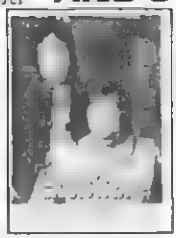
ALIEN TRADING CARDS AND STICKERS



Backs of cards feature two different jigsaw puzzles, plus summary of movie! Assortment comes in original wrapper!
Set of 84 Trading Cards #26325 $11.95
Assortment of 40 Cards #26326 $4.95

Dazzling stickers featuring the leading characters, the outer space scenes, more!
22 Stickers #26327 $3.95

BATTLESTAR GALACTICA TRADING CARDS AND STICKERS



Backs of cards feature character profiles and two different jigsaw puzzles! Assortment comes in the original wrapper!
Set of 132 Trading Cards #26337 $16.95
Assortment of 40 Cards #26338 $6.95

Heroes and villains from the TV series on colorful stickers! Starbuck, others!
22 Stickers #26339 $3.95

THE HULK TRADING CARDS AND STICKERS

Backs of cards form four different jigsaw puzzles! Also, exciting TV facts! Assortment comes in the original wrapper!
Set of 88 Trading Cards #26328 $13.95
Assortment of 40 Cards #26329 $5.95

Stunning color stickers of TV's green-skinned goliath and alter ego Dr. Banner!
22 Stickers #26330 $3.95

STAR TREK TRADING CARDS AND STICKERS

Backs of cards feature story summaries, plus jigsaw puzzles of Enterprise crew! Assortment comes in original wrapper!
Set of 88 Trading Cards #26340 $13.95
Assortment of 40 Cards #26341 $5.95

Exciting stickers featuring Kirk, Spock, McCoy, Scotty, and all your other favorites!
22 Stickers #26342 $3.95

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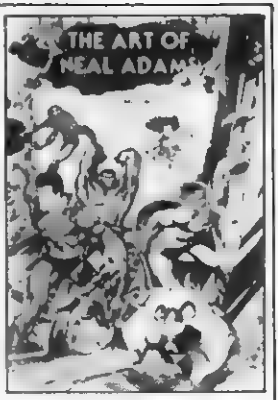
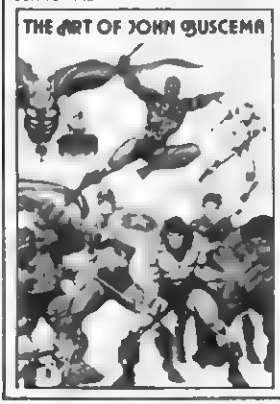
COMIC ART BOOKS!

For over a decade, millions have thrilled to the highly imaginative style of these legendary comics illustrators! Now you can experience their work in this exciting portfolio format! Included in the 32-page Neal Adams volume are political cartoons, advertising art and full-length stories of Dracula, Frankenstein and The Werewolf! Also 32 pages, the John Buscema book is in an illustrated interview format and features a dramatic wrap-around cover! The 64-page John Byrne book features an interview and a checklist, along with a color portrait of the Marvel heroes and many sketches! All covers in breathtaking color! You'll treasure each superb volume!

NEAL ADAMS	#21429–$3.00
JOHN BUSCEMA	#21430–$3.00
JOHN BYRNE	#21431–$5.95





RON COBB COLORVISION

A retrospective of the career of one of America's foremost fantasy artists! This 64-page large format (11½ x 11½") volume features more than 110 illustrations, most in color, plus photographs, biographical information, and commentary by Mitchell Harding, R.H. Fischer, Dan O'Bannon and John Milkus! Includes Famous Monsters of Filmland covers, underground cartoons, advertising art, and drawings and diagrams from such motion pictures as "Dark Star," "Star Wars," "Alien" and "Conan!" Traces the fascinating career of Ron Cobb through the genres of humor, fantasy, science fiction, horror, political satire, more! #21432–$15.95

RICHARD CORBEN

Flights into Fantasy

by Fershid Bharucha

A magnificent tribute to one of the world's greatest comic book artists! Over 200 hardcover pages, including 80 in full Corben color! Included are some of his earliest works, published here for the first time, plus his most recent drawings and paintings...a representative sampling of Corben's least and most known work in the fields of comics, science fiction and the supernatural. Fans of this outstanding artist cannot will dwell over the gallery of more than 40 full-color, full-page paintings from book and magazine covers, posters, calendars and movie posters! Plus biographical data and commentary by Corben guru! A must for the Corben completist! #21441–$21.95

FANTASY POSTERS!

These breathtakingly colored posters will kick your imagination into high gear! "Girl with White Beast" & "She of the Sword" show just why the Brothers Hildebrandt are fast gaining recognition as the world's premiere artists of the fantastic! And wait until you see the chilling rendering of "The Four Horsemen of the Apocalypse" by Carlos Norte! Each poster measures a full 2 feet by 3 feet!

THE FOUR HORSEMEN
by Carlos Norte
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GIRL WITH WHITE BEAST
by the Bros. Hildebrandt
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SHE OF THE SWORD
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1994 CEL ART! Original Rudy Nebres designs of Diana Jacklighter, Ghita, Angel, and Spearchucker Spade. Each 11" x 14" cel is a collector's item individually hand-painted by a Warren Artist! The attractive cels come with a brilliant matte. Specify whether you want your cel to be painted in emitting Day Glo or vivid Warren colors: Day Glo #29056--$21.95 or Warren colors #29055--$19.95.

VAMPIRELLA CEL ART! Featuring your favorite Warren characters: Vampirella, The Fox, Cassandra, and Pantha. Each cel is designed by Rudy Nebres and painted by a Warren staff artist in Day Glo or vibrant Warren colors! Cels are 11" x 14" in size and come mounted with a matte. Order your valuable collector's item today. Specify either Day Glo #29054--$21.95 or Warren colors #29053--$19.95.

THE EMPIRE STRIKES BACK

SCINTILLATING NEW PRODUCTS FROM THE MOVIE!

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LUKE & THE TAUNTAUN #26293—$5.50

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NEW! THE EMPIRE STRIKES BACK FIGURINES

FIGURINES: Four foes of the fearsome Empire are subjects of Craft Master's detailed vinyl rotocast figurines. Figures are 5½ inches tall and are depicted in striking poses from the movie. You color them yourself in any style you like! Each set contains one figurine, four acrylic colors, paint brush and instructions. Ever try to paint a taun-taun? This one will stand still for you! Luke sits astride! Also: Yoda, Han Solo and Princess Leia!

GLOW-IN-THE-DARK PAINT SETS

LUKE SKYWALKER #26288—$2.95

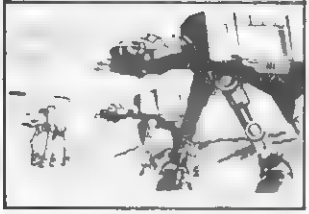
LEIA & HAN SOLO #26289—$2.95

DARTH VADER #26290—$2.95

YODA #26291—$2.95

Craft Master presents new Glow-in-the-dark paint-by-number sets with scenes and characters from The Empire Strikes Back! The paint keeps shining after the lights go out! Each set contains one 8"x10", 7 acrylic colors, one cup of glow-in-the-dark paint, a brush, and instructions!

BATTLE ON HOTH PAINT SET



BATTLE ON HOTH: Classic Hoth battle scene to paint by number! 10"x14" panel, 12 acrylic paint colors and brush in this set! #26292—$3.75

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PILLOW CASE & BED SHEET: You will dream the dreams of a young Jedi when you sleep in these colorful, comfortable Star Wars bed sheets! Standard size pillowcase and twin flat bedsheet of soft celanese fortrel playfully decorated with full color reproductions of Luke, Han Solo, Yoda, Darth, C-3PO, R2D2, Leia, Boba Fett & Chewie on a sky blue field!!

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Buck Rogers, Space Hero concluded! Metropolis, Miracle Space movie of the century! Journey to the Seventh Planet! Disc Man of Mars serial end! #1208 SPACEMEN #6 $45.00

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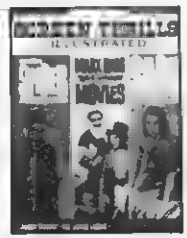

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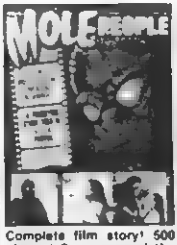

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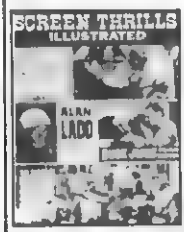
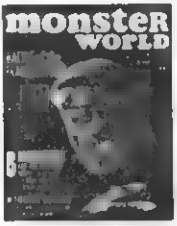
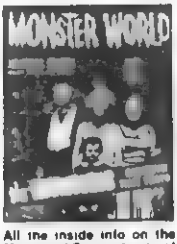


Men behind Zorro's masks! Movie superheroes! Tribute to Alan Ladd! Buck Jones! #1309 SCREEN THRILLS ILLUSTRATED #9 $5.00

The greatest of the comic book heroes. Read about the films in which they appeared. SUPER HEROES Order magazine #1621/$4.25

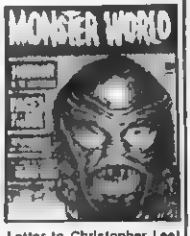


Profile of MAD DOCTORS! Battle of Frankensteins! Monster Comics! Specify Collector's edition #1701 MONSTER WORLD #1 $5.00



All the inside info on the Munsters! Cars, sets, stars! Fine monster comic story section! Specify #1702 MONSTER WORLD #2 $5.00

Incredible SHE-CREATURE! Battle of Giant Beetles! Curse of Frankenstein comic strip! Get #1703 Monster World #3 $20.00



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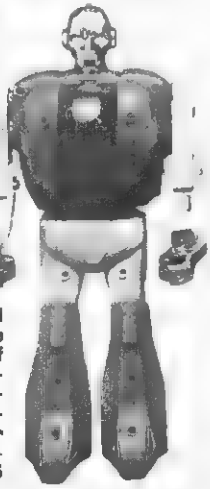
NEW 12" TALL MECHANICAL ROBOT YOU BUILD!

NEW



WITH THIS COMPLETE KIT YOU CAN CHANGE ITS SIZE, SHAPE AND FUNCTION!

BIOTRON Super mechanical robot that can metamorphose into an incredible number of working shapes and sizes. Biotron's parts are fully interchangeable with the entire Micronaut line of toys! Biotron for tons of fun! Batteries not included. #26157/$23.95

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BARLOWE'S GUIDE

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"CLENS" MAKE-UP REMOVER: The perfect co-star to our fabulous make-up kit! "Clens" removes all make-up and adhesives from the skin and hair. "Clens" is made of entirely natural ingredients and was specially created by a Hollywood make-up artist and used by major studios for over thirty years! Unless you're planning to be a gruesome monster for the rest of your life, you'll want "Clens" to safely and gently remove all make-up without irritation! #28275—$2.50

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FIVE COLOSSAL MONSTER GAMES!

Now you can own all five exciting Warren Monster Madness Games! Each game comes complete with tokens, instructions, spinners and playing surface. Thrill-packed family fun! #2661—$2.50

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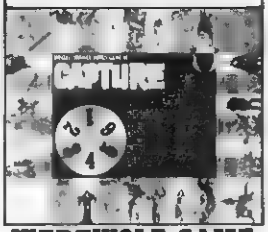
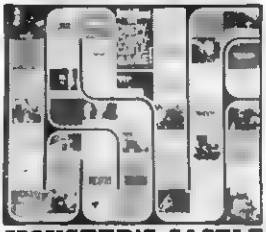
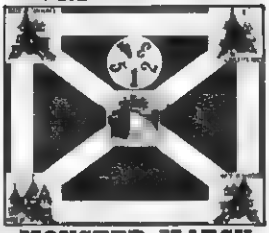


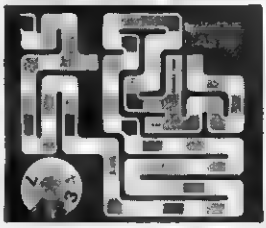
CREEPY CASTLE



WEREWOLF GAME



MONSTER'S CASTLE

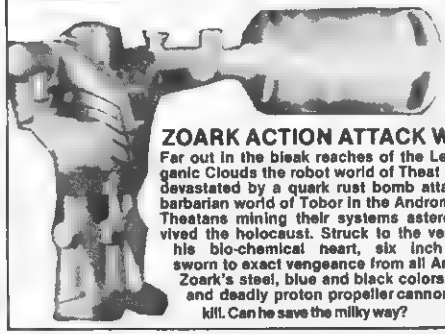


MONSTER MATCH

ZODAR ACTION ATTACK WARRIOR

Zooming in from the far reaches of outer galactic space, ZODAR, alien from the planet Tobor, on the far side of the Blue Drift in the Andromeda Galaxy, unleashes his neutron energized propellers against the helpless inhabitants of the Milky Way. This six inch horned monster comes equipped with 2 windup propellers that can fly up to 40 feet.Zodar's movable, jointed arms can crush mere protoplasm! Painted in barbaric reds and yellows, Zodar. #26092—$2.50

ACTION ATTACK WARRIORS



ZOARK ACTION ATTACK WARRIOR

Far out in the bleak reaches of the Lesser Mellanganic Clouds the robot world of Theat Retrak 9 was devastated by a quark rust bomb attack from the barbarian world of Tobor in the Andromeda Galaxy. Theatans mining their systems asteroid belt survived the holocaust. Struck to the very depths of his bio-chemical heart, six inch Zoark has sworn to exact vengeance from all Andromedans. Zoark's steel, blue and black colors, jointed arm and deadly proton propeller cannon are ready to kill. Can he save the milky way? #26093—$2.50

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MOONRAKER SHUTTLE WITH BOOSTER ROCKETS Actually two fabulous models in one! The fantastic, fanatically detailed Space Shuttle featured on the left plus two solid rocket boosters with an external fuel tank! The shuttle can be separated from the boosters and fuel tank. 1/144 scale kit comes with mobile launch pad base. #24244/$10.00

MOONRAKER SPACE SHUTTLE A 1/144 scale model of the famous space shuttle, Moonraker! Finely engraved detail plus authentic decal markings make it a perfect replica of the original. Rare special features include a clear windshield and viewport, detailed rocket engines plus an astronaut figure and display stand. A Moonraker must! #24243/$4.00

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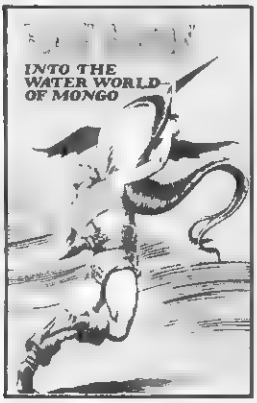
THE PLANET MONGO Flash Gordon swashbuckles across outer-space in Alex Raymond's original full color strip reprinted here in a 9 x12 hardcover format Relive the heroic adventures of America's original astronaut Contents include World in Danger', 'Triumph of Zarkov'', 'Kingdom of the Falcon Men , ''Conquest of the Kingdom'' and ''World of the Caverns''! #21175/$14.95



INTO THE WATER WORLD OF MONGO In volume 2 Flash is transformed into one of Mongo's fishmen in an effort to save his life! Contents include The Worlds of the Caverns''' and 'The Underwater World Read Flash's exciting adventures as drawn by the hand of master illustrator Alex Raymond Hardcover 9"x12" format on high quality stock in full color! #21176/$14.95

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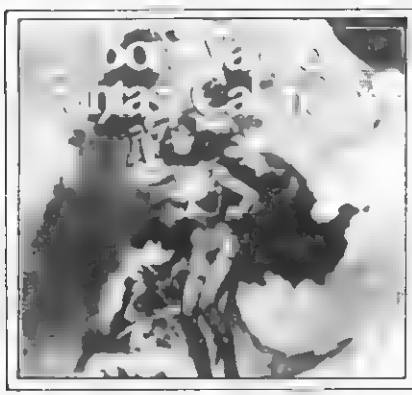

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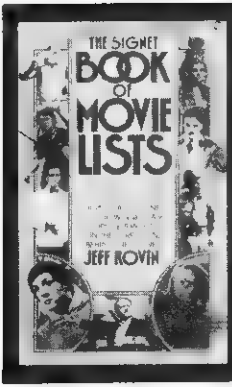
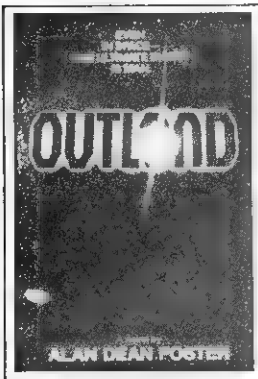


BOOK OF MOVIE LISTS

Jeff Rovin's book of lists covers everything in filmdom with fascinating facts about the films that made Hollywood famous, about the stars that set the world on its ear, the money, the inside gossip, and the flops! You need this book if you want to know about everything in front of and behind the screen! #21409—$1.75



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FROM THE CREATORS OF ALIEN!

Outland, Hell in space! Where the insatiable hungers of Earth are fed, and where men die like flies. Order your copy of this spellbinding novelization of the movie "OUTLAND" from the creators of "Alien." Don't miss this sci-fi smash! #21424—$2.75

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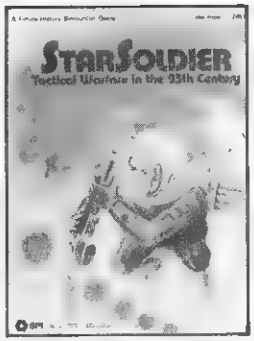

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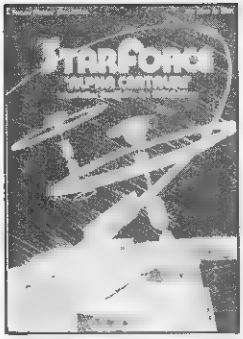
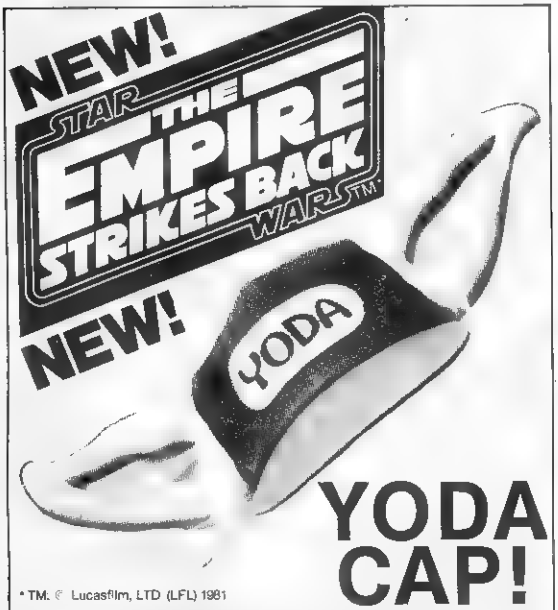


STAR FORCE GAME: Parsecs from Earth a fleet of battle hardened star ships prepares to engage in cosmic conflict as you call the moves. This exciting adventure game comes complete with board, cards and rules! #26097—$9.00



YODA CAP!

* TM. © Lucasfilm, LTD (LFL) 1981

Be the supreme Jedi Master in your neighborhood when you wear this striking Yoda Cap, based on the loveable sage from THE EMPIRE STRIKES BACK! Cap comes in adjustable adult and child sizes in an array of colors, with soft, sculptured velour ears, tufts of authentic hair, and featuring an embroidered YODA patch! When ordering, please specify adult or child size and color. Adult colors: green, yellow, red, royal blue, black, and maroon. Child colors: green, yellow, red, and royal blue. Order now! #26318–$14.95

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DUST from DRACULA'S DOMAIN, Actual Earth (Guaranteed Authentic) from the Crumbling Ruins of the Legendary Vlad, the Mad Monarch who generations ago terrorized Transylvanians and inspired Bram Stoker to create the famous masterpiece of vampirism, DRACULA. There are 3 billion people on this planet but only 5,000 can wear this incredible creation. A striking, ornamentally wrought, beautiful piece of art in itself, the pendant is equally suitable for the neck of men or women.

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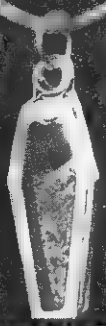

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Each pendant is $9.95 and comes with a Certificate of Authentication. This is not a gag, not a spoof, not a put-on. The soil in this unique pendant actually came from the Castle Dracula, high in the Transylvanian Mountains of Romania-where Bram Stoker's hero Jonathan Harker discovered the fascinating and extraordinary secrets of Count Dracula and the mysterious Vampires. Encased in clear plastic, artistically secured on a golden chain, this Dust of Dracula can now be preserved through lifetimes to come. Starting with YOU. Sorry, orders are limited: no more than 3 to a customer.

A Fascinating Memento of the Greatest Horror Story ever told. Order Yours Now!

To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM.

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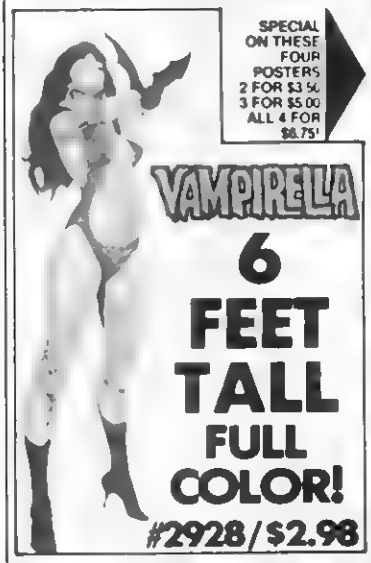
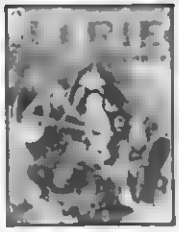
Special Double Posters! Creepy #46 & Eerie #40 16 x22" Full color on both sides. Order one copy for $1.00 or two copies for $1.50! #2940





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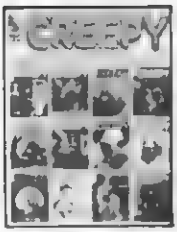

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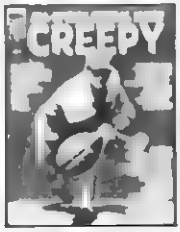

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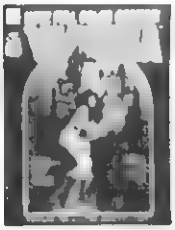

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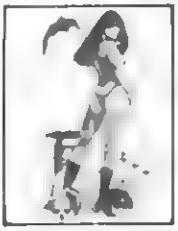

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GRAVEYARD EXAMINER

CREATURE FEATURES

FINAL

DEAD-LETTER EDITION

EDITOR, JEFF ROVIN

PROFESSOR GRUEBEARD

Greetings and more greetings! After a loooong hiatus—pronounced Hy ate us, which is a grisly fate—we're back. The old Professor and his young assistant, the student F. Prague.

First order of business is to get me a proper portrait. All of you Monster File artists, sharpen those number twos and get sketchin'. Dr. Frankenstein has had a go at me, so I'm lovelier than ever!

Now then, on to your questions. Ah, but it's good to be back in business! Speaking of which, send all *your* stumpers to me c/o Graveyard Examiner, 145 E. 32nd St., 7th floor, N.Y. N.Y. 10016.

Q: What was the name and profession of the man who fought the aliens in the TV series THE INVADERS? Sondra Wollin, Covina, CA

A: He was David Vincent, architect. The actor, of course, was Roy Thinnes.

Q: My friend says that the first vampire film, NOSFERATU, was based on Bram Stoker's DRACULA. I disagree, even though there are some similarities. Who's right? Scotty Marks, Sunapee, NH

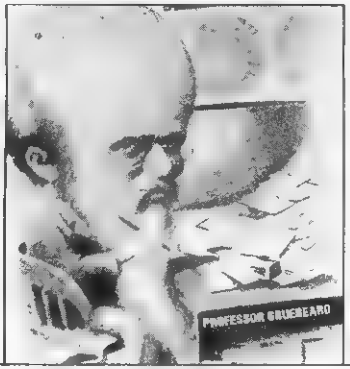
A: You're both right. Actually, NOSFERATU was *inspired* by Stoker's novel. The filmmakers didn't want to pay for the right to film the copyrighted work, so they changed a few details and marketed it as an original work. To the best of my recollection—which, at age 113 is more wreck than collection—a lawsuit from the Stoker camp was successful.

Q: I know that H.G. Wells wrote two screenplays—THINGS TO COME, based on his future history, and one other which I can't remember. Help! Jo Reynolds, N.Y.C.

A: One year after THINGS TO COME, Wells wrote THE MAN WHO COULD WORK MIRACLES (1937), the story of a meek department store employee (Roland Young) who is granted super powers by the Greek gods. Costarring was Ernest Thesiger (BRIDE OF FRANKENSTEIN), Ralph Richardson (DRAGONSLAYER and TIME BANDITS), and George Zucco (THE MUMMY'S HAND).

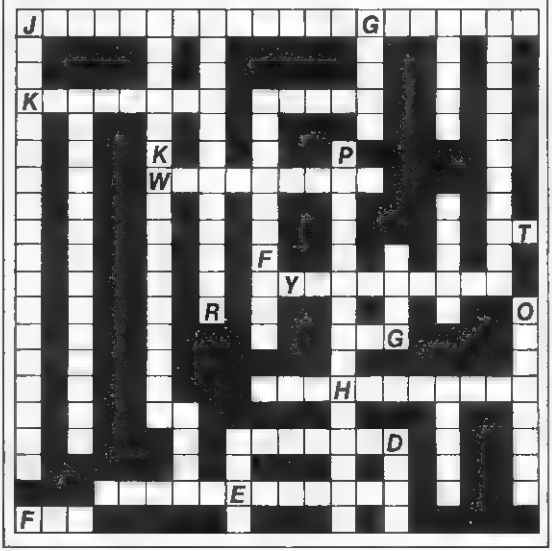
Q: Are there any husband-and-wife horror acting teams? Doug Scott, Louisville, KY

A: A number of them, past and present. The ones which come immediately to mind are Elsa Lanchester (BRIDE OF FRANKENSTEIN) and Charles Laughton (HUNCHBACK OF NOTRE DAME), Richard Benjamin and Paula Prentiss (SATURDAY THE 14th), and Malcolm McDowell and mary Steenburgen (TIME AFTER TIME). Other horrorsband-and wifright teams are Patricia Neal (GHOST STORY, THE DAY THE EARTH STOOD STILL) and fantasy author Roald Dahl, and Adrienne Barbeau (THE SWAMP THING) and director John Carpenter (THE THING).



INCREDI-PUZZLE

Here's a Crossweird with a twist: there are no clues! All of the blanks must be filled with the titles of well known science fiction or horror films. This'll require some thinking—though to help you along we've given you a few letters here and there. We've also left off a few "the's" just to befuddle you! Only one film title occupies each horizontal or vertical line.



MONSTERS OF THE MONTH

MONSTER FILERS

From Dan Kelleher of Atlantic, Georgia comes:

HET

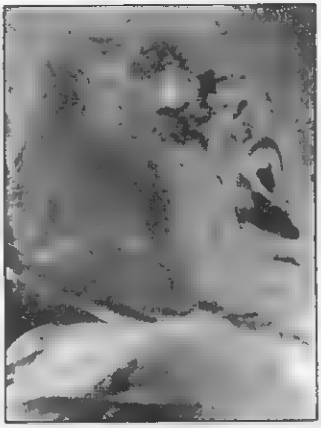
This image is a rubbing taken from an amulet found upon the body of Pharaoh Lot-am-Ra who lived in the earliest days of Ancient Egypt. He was known as the "Child Pharaoh," by the age of 21, he was able to unite all the scattered tribes around the Nile into a powerful nation.

Het is thought to be one of the early Egyptian gods, and from papyrus scrolls found in a cavern not far from the tomb, he said to be akin to the modern devil. Exactly why this medallion, made of gold-covered bone, was found around the Pharaoh's neck has long been a mystery. However, re-interpretation of the scrolls suggests that the young leader made a pact with Het, selling his soul for a unified Egypt.

The English lettering was added at a later date, according to experts who have examined the amulet. It was carved with 20th century tools. This puzzles scholars, since the tomb was not opened until 1967, and the amulet has been in museum possesion ever since. It is thought that a modern follower of the devil somehow entered the tomb and identified the demon so the world would know just who was responsible for the dawn of civilization!

From 'Badusa" of Portugal comes:

SWAMP CREATURE



In the yet inexplored zones of the Amazon we found in the possesion of a strange tribe a photographic camera. After a careful study of the damaged camera we have reason to believe it belongs to Prof. John K Heinz who mysteriously disappeared without trace in 1979 while in the AMA 79 expedition to the area so-called by the strange tribe living on its perimeter as the Sacred Zone.

On his last report, dated December the 1st, Prof. Heinz referred to what he believed to be an "Amazon Yeti".

In earlier reports Prof Heinz pointed out that the tribes worshiped a strange god, and that when questioned about it they answered by pointing their fingers to the sky.

This is the only shot that it was possible to obtain from the damaged film.

Is it one of the Gods of these curious tribes, the unknown yeti from the swamp?

Is it an emissary of a civilization from a hidden section of the Earth? Or is it from Space?

For such answers we have decided to penetrate the sacred zone tomorrow at dawn Lead Exp Chief/Claud Heinz Jr

From Wm. T Huffman of Albany, Georgia.

VORKON

A Vorkon stands from 18 to 20 feet tall and has a massive body. Vorkons are found on various planets in the Eridani System on the far side of the galaxy.

Vorkons are carnivorous and eat everything raw They live in packs, the males hunting all day to feed the pack They have very large appetites and have been known to turn on each other when unable to catch enough food.

Vorkons have reddish-brown fur and are characterized by two horns on the head and two curved tusks on either side of the face.

Any unfortunate space traveler who encounters these beasts would be instantly torn to pieces. Why? Not necessarily for food. Centuries ago, there were humans on these worlds. They were killing the Vorkons for their furs. Until, one day, the Vorkons had had enough...

THE PRINTED WEIRD

Fans of the late, beloved BATTLESTAR GALACTICA take heart! Berkley books has just released THE LIVING LEGEND, the sixth book in their series of novels based on the TV show. This novel is based on the two-part TV episode of the same name, from the show's original run not from the GALACTICA 1980 reincarnation The novel was written by Nicholas Yermakov, based on the Glen A. Larson teleplay It joins BATTLESTAR GALACTICA, THE CYLON DEATH MACHINE, THE TOMBS OF KOBOL, THE YOUNG WARRIORS, and GALACTICA DISCOVERS EARTH on the BATTLESTAR GALACTICA bookshelf

This month's offerings from DAW offers some treasures For starters, there's THE 1982 ANNUAL WORLD'S BEST SF, edited by Donald Wollheim and containing stories by John Varley, C.J. Cherryh, and others It sells for $2 95 in paperback Also from DAW is MOONGATHER by Jo Clayton, the first novel in a fantasy trilogy It recounts the adventures of Serrol, a woman warrior who has to prevent an assassination on her alien world

Two novels by Arthur C. Clarke are also well worth your time: WIND CHILD and GLIDE PATH. The first is about wind beings named Kistraalians, the second about a living radar system named Mark 1. Both are a bargain at their $2.50 and $2.25 price tags.

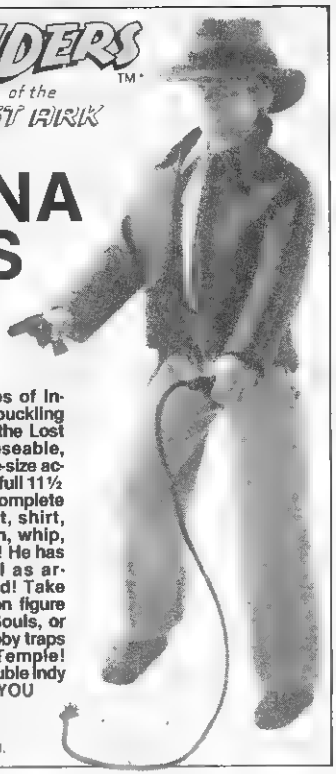
Lastly, you can't do much better than TROUBLE WITH LICHEN, a Del Rey novel from John Wyndham, author of DAY OF THE TRIFFIDS and THE MIDWICH CUCKOOS (basis for the classic SF film VILLAGE OF THE DAMNED). This slim but riveting volume is the saga of the discoverers of antigerone, a substance which prevents people from dying. Though originally published in 1960, the novel is remarkably topical in these days of genetic manipulation.

A section of Ken Kelly's cover art for MOONGATHER

END

RAIDERS of the LOST ARK™*

INDIANA JONES ACTION FIGURE!



Recreate the adventures of Indiana Jones, the swashbuckling hero of "The Raiders of the Lost Ark," with this fully poseable, authentically styled, large-size action figure! Indy stands a full 11½ inches tall and comes complete with removable felt hat, shirt, leather-look jacket, gun, whip, holster, pants, and boots! He has bendable legs as well as articulated arms and head! Take your Indiana Jones action figure down into the Well of Souls, or through the insidious booby traps of the ancient Mayan Temple! There is no limit to the trouble Indy can get into...because YOU imagine the adventures!
#26319–$19.95

*TM: © Lucasfilm, LTD. (LFL) 1981.

FIFTY-FIVE PIECE PLAY SET

GODZILLA

Just imagine the exciting battles you can stage between Godzilla and the Tricephalon monster! Set includes missile-firing destroyer, 30 x 30" poly play sheet, and diorama set for making bridge, trees, diner, silo and two different background scenes, one of city docks, one of crumbling skyscrapers! Instructions included. #26145–$8.50

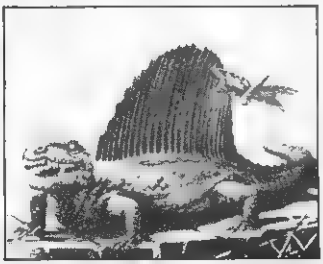
- Giant Godzilla
- 7" long Tricephalon Monster
- 18 Civilians
- 18 Soldiers
- Missile-firing Destroyer
- 2 Jeeps
- 2 Tanks
- Ambulance
- F-111 Jet Fighters
- Police & Fire Cars
- Diorama Set
- Poly Play Sheet
- Instructions

DINOSAURS!

TAKE A TERRIFYING TRIP TO THE PREHISTORIC PAST!

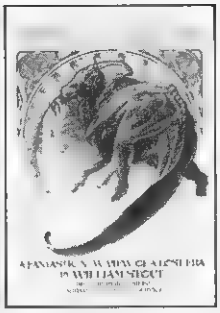
GIANT BIRD: Twenty-nine snap-together pieces form a striking Phorrhacos! Movable beak, wings and legs! Terrain base with nest, flying lizard, more! #2434–$3.00

SAIL BACK REPTILE. Thirty-nine pieces snap together to form a fearsome Dimetrodon! Over 10½" long, it has a movable head with opening mouth & movable tongue, and movable legs, feet and tail! Detailed terrain base includes swamp pool, plants, insects! #24105–$3.20

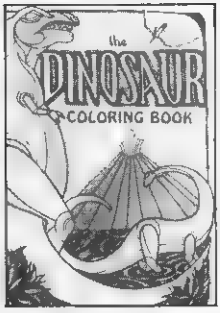


PREHISTORIC ANIMALS: Detailed study of the age of reptiles, extensively illustrated with black & white and color drawings and fossil photographs! A truly handsome 94-page hardcover! #21064–$2.95

DINOSAUR DICTIONARY: An absolute glut of facts, features and creatures, in alphabetical order, complete with more than 400 illustrations! An invaluable reference work! 218 pages, softcover. #21009–$7.95



THE DINOSAURS: Large, beautifully illustrated paperbound volume with over 70 pages in full color! A scientifically accurate look at the way dinosaurs lived...more fascinating than fantasy itself! #21439–$12.95



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PEN-A-POSTER: The most terrifying wall hanging any do-it-yourself poster freak could ask for! Contains 14½ x 39" design on high quality paper, and all the colors you'll need to create a prehistoric masterpiece! #2885–$4.50

FANG MAIL
(Continued from page 4)

FANGETTE MAIL

MICHAEL GREEN, Harrison, N.J.: I am fascinated by how you can make me shiver with fear but yet make me shake with laughter. I hope to see more of your consistent quality in future issues. **(Our aim is to shriek, rattle & growl so you laff all the way to the Blood Bank.—Signed, the Son of the Shake.) GARY BOHAM, Minneapolis, MN, author of the Allyn & Baco textbook on theatrical makeup for stage, film & TV:** I should thank you for simply having published **FM** for so many years. I saw my first copy when I was 12 and now at 30 I've been doing makeup for 10 years. Without that issue back in '62 or '63, I might be selling aluminum siding today! **(Thanx for an aluminating letter. We side with you, Gary!) JODI ROS (address missing):** I believe Fang Mail is the best part of your mag and worth every penny. **(Thanx for putting in your 2¢ worth. We'd rather be penny'ed than panned!) DAVE PIPER, Pontiac, MI:** Put your mug back in the mag, Forry. **(Sorry, my mug ain't the Publisher & Man Aging Editor's cup of tea. They prefer Bobbie Bresee.) ANGELO VETRANO (address not on letter):** Please bring back the **FAMOUS MONSTERS OF FILMLAND** logo! For true **FM** fans those 2 words on the cover hold a very sentimental place in our hearts! You can't just drop it after all these wonderful years. As a devoted fan of **FM**, I demand the right to see "of Filmland" on every cover! **(The publisher decided to drop the descriptive words in order to bring the title into line with today's shorter names. Evolution. Would you believe that 50 years ago** Analog **was born as** Astounding Stories of Super-Science?) **GEORGE V. HIGHAM, Brooklyn, N.Y.:** Believe it or not, your magazine has changed my life. **FM** gave me a new hobby & a new goal, to become a professional makeup effects man for the movies. You showed me the importance of the makeup effects by both your articles & pix. I am so thankful for your inspiration, I have sent you a foto of my latest work (on myself), based on my idol, Tom Savini's work. **(We're sure Savini will appreciate your salute and we look forward to including you one day in our "Lo, Ghoul Boy Makes Good" feature.)**

WANTED! More Readers Like

BILLY BRYAN

19 YEARS A READER

I have been an on-again off-again fan of your magazine ever since I picked up issue #23 way back in June of '63. Your lead editorial page in that issue complained about people who wrote "I dare you to print this", type of letter. this is not that type of letter.

Altho I have never written to any magazine before, I would like to ask you about the horror film genre & your magazine.

After reading issues #180 & #181 as well as your Horror Filmbook I was amazed at some of the photographs as well as some of the story lines describing some of the films. (An insane cannibal, I mean really, that is a bit much.) Do you feel the graphic violence, gore & buckets of blood used in today's horror films are really necessary or do you think this is an easy way to cover poor story lines & bad directing?

I would like to compliment you on your ability to publish a magazine all these years when a lot of your competition has faded into oblivion.

DOUGLAS A. JONES
Charleston, W.Va.

WANTED! More Readers Like

JOS. BRIAN BAKER

TINY TALK

I look forward to each new article by Deborah R. Painter. She manages in her articles to sneak in some interesting factual material in a sugar-coated way that is easy to digest. **(The Gernsback Principle.) —FRED TROFF, Tucson, AZ.** The picture of the KING KONG pteranodon in Ms. Painter's article really turned me on. It's hard to believe it's survived for 50 years (well, 49) and is in Forry Ackerman's Museum. By the way, in case I'm ever out in Karloffornia and have an opportunity to visit the Museum, how much does it cost? **(Nothing. Special Reduced Rate for fans under 100.)—TOMMY GLENTOWER, Kingston, N.Y.** As an entymologist I especially enjoyed the "Insects Extraordinary" part of "Atomic Atrocities" (part 2). By the way, who wrote it, the editor? **(No, Randy Palmer.) —IKE KAISER, Makiki, HA.** It's tidbits of information like learning Richard Matheson screenplayed THE LAST MAN ON EARTH under the pen name Logan Swanson that make **FM** special.—**TED MacISAAC, Tampa, FL.** Wasn't Eiji's last name TSUBURAYA, not Tsubraya like it said in the "H-Man" article? **(Right. Don't blame Randy Palmer, that was a typographical errror.)** MODERN PROBLEMS was a waste of 2 pages. **—LARRY MARKHAM, Ft. Lauderdale, FL.** Thanks for the candid foto of Mark Hamill in Rare Treats.—**MELISSA MANDRESS, Palm Springs, CA.** Posters are neat. Show us more like THE CREEPER. **—TEDDY CORVALLIS, Hidden Hills, CA.** You can tell the Graveyard Examiner Editor my pet peeve is people whose pet peeve is Forry's term "sci-fi". I'll bet they don't mind "high tech" or "elhi" or "hi-fi" (!) so what's with these cretins? I don't see anything "cutesy" about sci-fi, it's a perfectly respectable word that's even in the dictionary. **—TERENCE PINK, Santa Barbara, CA.** What does Jeff Rovin mean (in putting down the term "sci-fi"), that sf is never "cutesy". What would you call the new anthology of science fiction humor by Isaac Asimov & J.O. Jeppson (who he?) **(He's a she—and Ike's wife!)** And what about all those Grendal Briarton "short snorts" in **Fantasy & Science Fiction?—HERB JAFFE, Niagra Falls, N.Y.** Right on, G.E.! Sci-fi stinks! (the abbreviation not the genre.)—**K. SCHUYLER, Bronx, N.Y. (Thanx for the Bronx cheer!**

WANTED! More Readers Like

PETER ORTIZ

DENMARK REMARKS

I have just read Fang Mail in 180 and I cannot possibly agree with Bobby Dale on all of his complaints. I don't think he wants your head on a tray (what a sight!). He simply wants better articles—**without** saying that **all** of the previous ones have been bad & useless.

I can honestly only agree on one point: What are STAR WARS & CE3K doing in **FM?** Don't get me wrong. They are most certainly worthy of articles & behind-the-scene- stories—but not in a magazine that deals with such immortals as Karloff (the king of them all!), Lugosi, Lee, Price, Lorre & many other fine horror actors of today & yesterday. Reduce the amount of space movie articles and stay! There are a whole lot of readers out here who definitely love you and the work you do with **FM.** Do not give up because you get some criticism. Not everybody has the same opinions on the contents of **FM,** and it will always be like that—no matter **who** the editor is! You cannot please everybody all of the time but you do most certainly please the majority most of the time!

PETER MIKKELSEN
DENMARK

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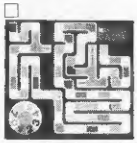
☐ 
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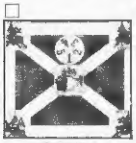
☐ 
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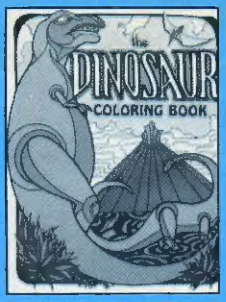

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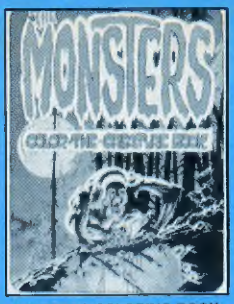

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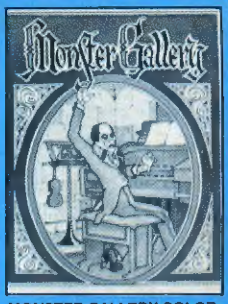

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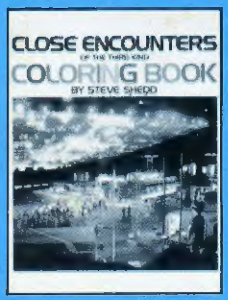

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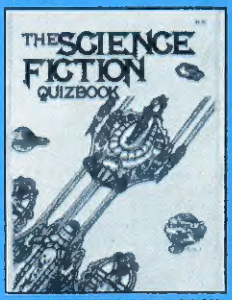

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